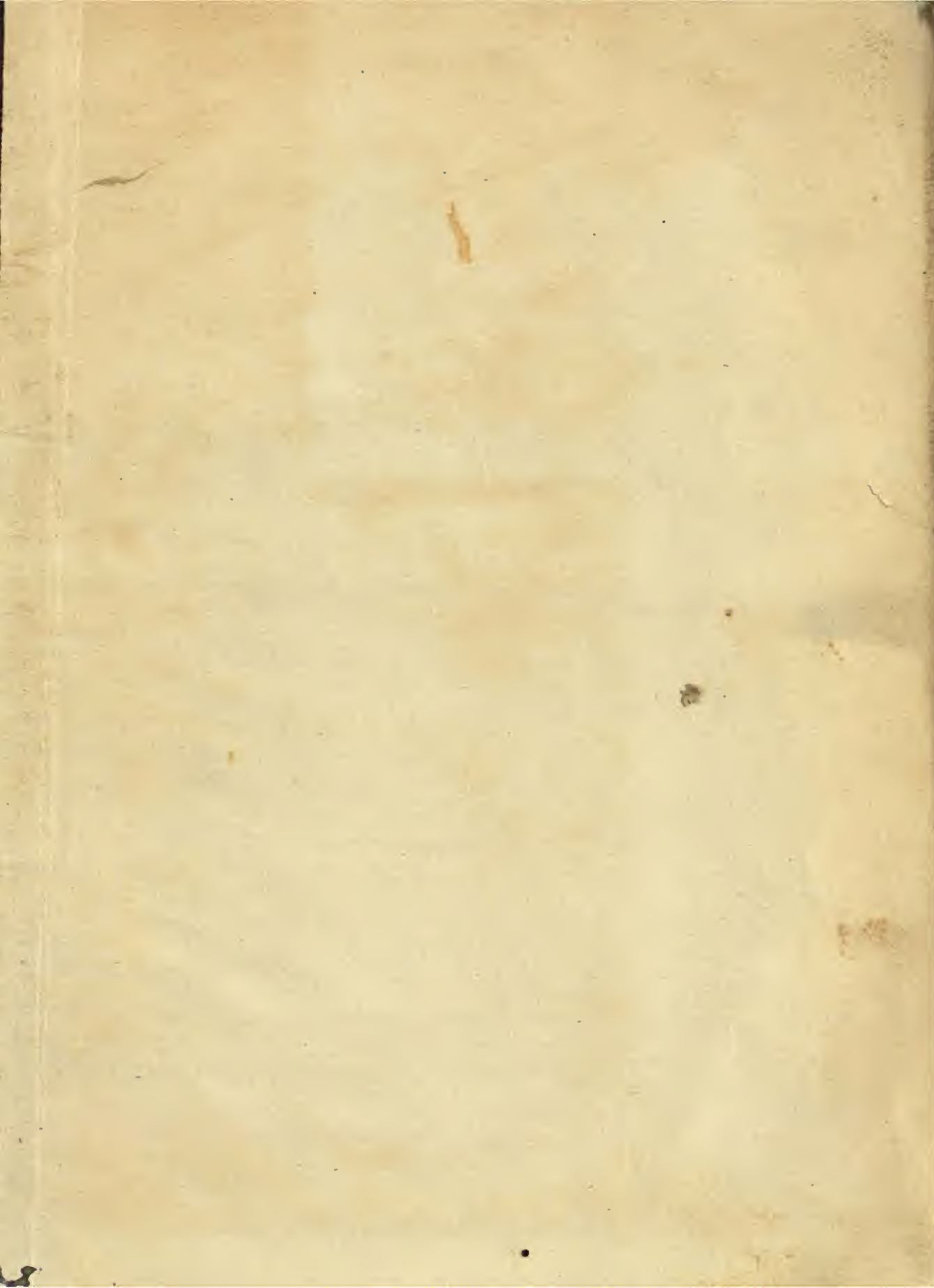


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CATALOGUE OF
ITALIAN PLAQUETTES

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The Martelli Mirror. Ascribed to Donatello

8717-1863

Frontispiece]

VICTORIA AND ALBERT MUSEUM
DEPARTMENT OF ARCHITECTURE AND SCULPTURE

CATALOGUE OF ITALIAN PLAQUETTES

BY

ERIC MACLAGAN, C.B.E., F.S.A.

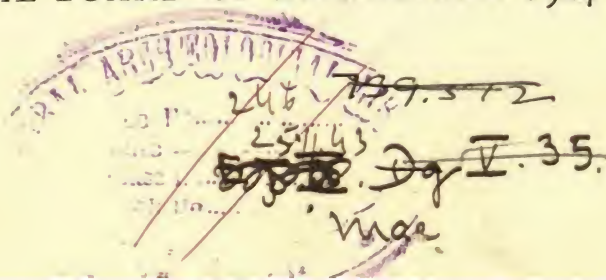
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PREFATORY NOTE

THE Collection of Italian Plaquettes in the Museum is not an exceptionally large one, though it includes a very adequate selection of the finer examples of these most interesting little reliefs. But as practically no literature in English is available on the subject, the publication of a catalogue may none the less be welcome. The illustrations give examples of the work of all the principal artists, reproduced on a uniform scale.

The Catalogue has been compiled and the introduction written by Mr. Eric Maclagan, Deputy-Keeper of the Department of Architecture and Sculpture ; who wishes to acknowledge his indebtedness for valuable assistance to Miss M. H. Longhurst, as well as to Mr. A. L. B. Ashton, an Assistant in the Department.

CECIL H. SMITH:

April, 1924.

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CATALOGUE OF ITALIAN PLAQUETTES

Introduction

A PLAQUETTE is a small relief in metal, generally in bronze, much less often in lead, very rarely in silver. It differs from a medal in that a medal is essentially commemorative of a person, or of an event. But it is easier to define a medal, both in theory and in practice, than to define a plaque. We may say that as a rule a medal is circular, and has two sides (known as the obverse and the reverse), and that one of these sides bears a portrait. Any object fulfilling all of these conditions would probably be acknowledged as not being a plaque. But plaques are often circular, and sometimes two-sided, while a few plaques (such as those by Fra Antonio da Brescia, A 473-1910 (p. 56), and Camello, A 476-1910 (p. 57), in the Salting Bequest) are both circular and two-sided. A one-sided circular portrait relief would probably be classed in most collections as a medal. When the same portrait occurs with the background cut down to a rectangle, or cut away altogether, many if not most collectors would regard it as a plaque; and the distinction may in practice become a difficult one to draw.

There can be no doubt that a relief, if it is to be considered as a plaque, must be small. But it is hard to say how small it must be. The so-called Martelli Mirror, often ascribed to Donatello, in this Museum, which figures as the frontispiece to this Catalogue, rather exceeds what most people would consider to be the limit. But the separate figures of the Satyr and Bacchante cast from it (such as the Bacchante, A 48-1921 (p. 17), in the Currie Bequest)

are universally considered as plaquettes, and Molinier, on whose work all subsequent catalogues have been founded, includes in it the mirror itself (No. 29). If however the Martelli Mirror is to be called a plaquette it must bring with it a number of other reliefs of about the same size which certainly are not plaquettes in any ordinary sense of the word. Indeed, Molinier himself goes so far as to include, though with some apology, the relief of *The Liberation of a Saint* in this Museum (No. 540; 474-1864) which measures 37 by 43½ centimetres, or 1 ft. 2½ in. by 1 ft. 5 in. The largest relief catalogued as a plaquette in the great collection at Berlin has an area rather less than that of the Martelli Mirror, and perhaps this may be taken as indicating a reasonable though quite arbitrary division. But the Mirror itself is at any rate so closely connected with plaquettes that its extraordinary beauty justifies its appearance as the frontispiece of this catalogue, and a description of it will be found at the end of the introduction.

If it is difficult to define a plaquette, it is still more difficult to generalize as to the purpose for which plaquettes were made. The theory put forward by Eugène Piot, one of the first writers to deal with the subject at all,¹ that plaquettes are reproductions in a cheaper metal of the best work by Renaissance goldsmiths, is far too sweepingly expressed, though it has often been tacitly accepted. Some plaquettes, and perhaps more especially those by Moderno (as Mr. C. F. Bell² has pointed out), do fall within this category. But others, such as those by Riccio, were in all probability made from the first for casting in bronze, and examples of them which have been elaborately chiselled in the artist's workshop can still be cited. Some of these were intended to serve as the decoration of small bronze objects of use or ornament, such as ink-stands,³ sand-boxes,⁴ and the like. Another large class of plaquettes derives from impressions of intaglios; some from the antique gems that were so highly prized by Renaissance collectors, some (such as those associated with the rather elusive Lautizio

¹ In *l'Art Ancien à l'Exposition de 1878*, p. 414; quoted by Molinier in his Introduction, pp. vii, viii.

² In his Introduction to the Plaquettes in the *Catalogue* of the Exhibition of Italian Sculpture at the Burlington Fine Arts Club in 1912.

³ Like M 167-1921; p. 76.

⁴ Like M 673-1910; p. 75.

da Perugia—see p. 20) from the seals engraved for contemporary prelates, and some from the innumerable intaglios engraved in crystal and in hard stones by Valerio Belli and Giovanni Bernardi (see pp. 64 ff.), these last forming the largest and it must be confessed the least interesting of the various groups that have to be considered.

The primary purpose of these plaquettes derived from intaglios was no doubt to afford artists and collectors the means of acquiring permanent and fairly satisfactory reproductions of very rare and costly originals. They too, like Riccio's smaller plaquettes, may have been mounted up as the decoration of boxes and other more or less useful objects. And plaquettes with devotional subjects were certainly used as paxes—the handled and often richly-decorated tablets presented at the Mass for the Kiss of Peace ; examples of such paxes are described on p. 77.

But it is probably unwise to insist too strongly on the utilitarian or at any rate decorative intentions of the original makers of plaquettes.¹ Is it not more reasonable to suppose that many of them, and particularly the larger and finer plaquettes by Riccio and other artists of the Paduan school, were frankly meant as objects of art ; a plastic parallel to the contemporary engravings which they sometimes imitate ? We may surely believe that both plaquettes and engravings were bought by the humbler amateur who could not afford sculpture or paintings, and were kept and handled and enjoyed for their own sake, in the fifteenth and sixteenth centuries no less than at the present day ; though the best plaquettes of the period, if a little less expensive than the rarer engravings, are now unfortunately quite out of the humbler amateur's reach.

Nearly all Italian Renaissance plaquettes were made from wax models by the *cire-perdue* process ; whether the models were worked direct in the wax, or impressed from an intaglio, or formed as after-casts from existing metal reliefs. One of the few plaquette artists who struck his plaquettes from dies, as a coin is struck, was Camelio.

¹ This point of view has been expressed by Mr. G. F. Hill in an interesting article in the *Burlington Magazine*, xxx (1917), pp. 103-10, dealing primarily with the plaquettes presented to the British Museum by Mr. Whitcombe Greene.

Like engravings, they sometimes exist in different 'states', with or without a certain figure, with or without an inscription, with or without a decorative border. And like cast medals, they differ one from another in quality, quite apart from the accidents of wear, by so much as they are nearer to or further from the original wax model. It is probable that only one cast in metal (whether silver, bronze, or lead) could as a rule be made from the wax, which perished in the process. It is scarcely ever possible to prove that an existing cast is actually this original. From it a new mould would be made, and a number of casts of what might be described as the first edition could be produced from this mould, all more or less alike, and all (owing to the shrinkage of most metals in cooling) a trifle smaller than the first original. The process could of course be repeated; a fresh mould could be made from one of the 'first edition' plaquettes, and a second crop of casts produced from it, which would again be a trifle smaller than the first edition, and a trifle less sharp.¹

If one example of a plaquette is definitely smaller than another, it may be assumed that it is an after-cast. But the question can rarely be settled by catalogue measurements; only a point to point measurement with callipers can give a result sufficiently accurate to be conclusive. And the size of a plaquette does not necessarily settle the date at which it was cast. Assuming that an actual original were available to-day, a cast made from it would be exactly similar in all respects to a cast made from it by the artist himself, provided it were made with equal skill. The patination of bronze to give an appearance of antiquity is by no means an impossible process. In consequence, it must honestly be admitted that it is sometimes very difficult, even for an expert, to be quite sure whether a particular example of a plaquette was cast at the time it was first designed or at a comparatively recent date.

The artists of the Renaissance did not as a rule leave their bronze castings (whether of statuettes, medals, or plaquettes) in the raw state in which they left the mould. They were often touched up

¹ A very full and most interesting discussion of the practically identical technique of medals is given in Mr. G. F. Hill's invaluable *Medals of the Renaissance* (1920), chap. i, and reference should be made to this for further details. The point is dealt with in a review in the *Burlington Magazine*, xxxvii (1920), p. 106.

with the chisel, and almost always either gilt or coloured, the colour or patina being produced sometimes by chemical treatment and sometimes by a varnish (often of pitch in solution).¹ The old varnish on a bronze sometimes tends to come off in patches, and when this happens it is often cleaned off and the bronze is either artificially patinated or re-varnished ; so that it is possible to find a plaquette of which the patina is modern but the casting old.

In special cases the original cast of a plaquette might be treated very elaborately indeed. The two large and beautiful silver plaquettes by Moderno in the Vienna Museum are minutely chased and parcel-gilt. But the extreme of delicacy is reached in the Martelli Mirror (*Frontispiece*) with its jewel-like chiselling and exquisite incrustations of gold and silver, of which no reproduction can give more than the faintest idea. The difference in quality here between the original and the not uncommon after-casts (either of the whole or of a single figure from it, like the *Bacchante*, A 48-1921) is conspicuous and instructive.

The identifiable artists who made plaquettes are not very numerous. Some of them bear names famous in other more important branches of the sculptor's art. Chief among these is DONATELLO, to whom a certain number of plaquettes have been ascribed. They appear to be closely connected with his workshop, and the use of his name in relation to them is a convenience ; but it is very doubtful indeed if any of them were really made by him. Donatello's was however the formative influence from which the Paduan school derived, and it was from Padua, directly or indirectly, that the great plaquette artists took their inspiration. His Florentine pupil BERTOLDO has been credited by Dr. von Bode with quite a number of plaquettes, but on the whole the Florentines of the great period do not seem to have interested themselves to any great extent in this direction.

The finest of the Paduan artists is certainly RICCIO, the nick-name (*curly-head*) by which Andrea Briosco is universally known. Riccio was first and foremost a bronze worker ; we have a number of certain works in the round and in relief by him, from the marvellous

¹ Here again Mr. Hill's chapter on *Medallic Technique* is full of valuable information.

Paschal Candlestick in the Santo at Padua downwards, and as he signed several plaquettes the critic is here on unusually firm ground. Riccio's best designs, such as the charming *Venus chastising Cupid* (A 413-1910) in the Salting Bequest, have never been surpassed, and his smaller plaquettes show considerable fertility of invention and an unequalled technical skill. With him are closely associated two unidentified artists, one of whom, signing with two combinations of initials of which LCI form part, made two pretty lamp-lids (A 453-1910 and 7498-1861). The other, who signed several small plaquettes with the name ULOCRINO, is a puzzle; his nickname is presumably intended as the Greek equivalent for Riccio, but it does not seem possible to regard his work as being from Riccio's hand.

Almost the only other Italian artist of the late fifteenth or early sixteenth century, besides Riccio, whose small bronzes can be quite certainly identified in fair numbers is Pier Giacomo Ilario Bonacolsi, who worked at Mantua for the Gonzaga family and called himself ANTICO. Such plaquettes as have been ascribed to him are of small importance. But it seems almost certain that the very prolific artist who used the name MODERNO took it in some sort of rivalry. We know practically nothing of him, except that he made lead stamps, perhaps for the Mint at Venice; but he signed about ten plaquettes (several of them representing the exploits of Hercules) and a number of others can be ascribed to him with tolerable certainty. His finest work is perhaps to be seen in the two very elaborate parcel-gilt silver plaquettes of the *Madonna with Saints* and the *Scourging of Christ* (the latter signed) in the Vienna Museum, and Mr. Bell has plausibly suggested (see above) that many of his other plaquettes are bronze after-casts from silver originals.

Of the other North Italian plaquette artists of this period several, like ENZOLA of Parma, CAMELIO of Venice, MELIOLI of Mantua, and FRA ANTONIO (if his signature is rightly interpreted) of Brescia, were also known as medallists; some, like the enigmatic CARADOSO of Milan, as goldsmiths as well. A specific and very attractive master of the plaquette is the artist signing IO. F.F.; the identifications of him by Molinier with the Florentine Giovanni delle

Corniole, and by Dr. von Bode with the Bolognese Gian Francesco di Boggio, seem almost equally improbable, and have introduced a deal of confusion into the nomenclature of the subject. Another unknown artist to whom a number of plaquettes are commonly ascribed is known from one of his subjects as the MASTER OF THE ORPHEUS LEGEND ; he has recently been tentatively identified by Dr. von Bode with Bertoldo.

With the next two considerable artists, VALERIO BELLI of Vicenza, and GIOVANNI BERNARDI of Castalbolognese, we pass into the very different atmosphere of the High Renaissance in the sixteenth century. Both were primarily engravers in crystal (see above) ; Valerio Belli is perhaps the more distinguished artist of the two, but Giovanni Bernardi had the advantage of working under the direct influence of Michelangelo, whose drawings of *Tityus* and the *Rape of Ganymede*, made for Tommaso Cavalieri, he copied in crystal intaglios, from which plaquettes were made (A 483-1910 and 4120-1854). Valerio Belli made an enormous number of plaquettes—there are over a hundred by or ascribed to him at Berlin, though the collection there cannot claim to be complete—and the monotony of many of the pseudo-antique subjects represented with small variations make them rather tiresome in bulk. Such later plaquette artists as might be named are of small importance ; or their importance was achieved in other ways. It might be said that practically all the Italian plaquettes of interest to collectors were made in the century between 1450 and 1550 ; and the large majority of them date from the latter half of that period. Indeed, odd as it seems when one looks at their work, Riccio (1470-1532) was apparently younger than Valerio Belli (c. 1468-1546), though he died more than ten years earlier. With the doubtful exceptions of Donatello, Bertoldo, and a few other *quattrocento* Tuscans the artists all came from north of the Apennines.

The subjects illustrated on plaquettes correspond on the whole fairly closely with those chosen by contemporary engravers ; from whose work they were not infrequently copied. A considerable proportion are of a devotional character. Some illustrate stories

from the Bible. But the majority are either actually derived from classical history and mythology or inspired by that fanciful revivification of an imaginary world of nymphs and fauns in which the Renaissance scholars delighted.

Charming as many of these plaquettes are, it would not be difficult to exaggerate their artistic value. For the matter of that, the same may be said even of the contemporary medals with the reverses of which they are so closely allied. And plaquettes were never honoured by the attention of a Pisanello. Still, the lesser arts have their place, and their claim ; and plaquettes, even apart from their own real merits, played a singularly important part in the history of Renaissance Sculpture, especially in the north of Italy and in France. A very large number of instances of copying in stone or marble from plaquettes (mostly of classical or mythological subjects) have been recorded by Molinier and others, and it would be unnecessary to make any attempt at recapitulating them here. Some of the more obvious examples are to be seen on the doors of the Cathedral of Como, on the exquisite Colleoni chapel at Bergamo, on the door of the Municipio at Cremona, and on the great door of the Palazzo Stanga now in the Louvre ; or, in France, on the rood-loft of Limoges, the choir-screen of Chartres, the west front of St. Michel at Dijon, and the north front of the Castle at Blois. And the French sculpture (of which much more could easily be cited) shows how large a share was taken by these cheap and portable reliefs in spreading Renaissance ideas and motives north of the Alps. A similar function had been performed about a hundred and fifty years before by the countless fourteenth-century reliefs in ivory, though in this case the centre of influence and of production was in France instead of in Italy.

The largest collection of plaquettes is that at the Kaiser Friedrich Museum in Berlin ; the latest illustrated catalogue (1922) describes and illustrates just over a thousand different varieties. This collection is rivalled by that formed by the late Monsieur Gustave Dreyfus and still in the possession of his family in Paris. There is no published catalogue of the Dreyfus Collection (which certainly excels all others for the quality of the plaquettes it contains), but

some of its treasures have been illustrated in a special number of *Les Arts* (August, 1908), and Molinier's *Les Plaquettes*, the first and still the only substantial work on the subject, was largely based on the plaquettes which Monsieur Dreyfus had acquired up to 1886, the year in which it was published. There are fine collections of a more limited extent in the Louvre and in other museums in Paris. In Italy the most notable collections are probably those in the Naples Museum, the Brescia Museum, the Museo Correr at Venice, and the Bargello at Florence. At Vienna the Kunsthistorisches Museum has the silver masterpieces by Moderno, already referred to; the plaquettes in the Este Collection have been catalogued with exceptional thoroughness by Dr. Leo Planiscig (1919). In London there are a few plaquettes in the Wallace Collection at Hertford House, while the British Museum, thanks to a generous gift from Mr. T. Whitcombe Greene, possesses a fine collection, rich in rare and exceptionally choice examples. The Ashmolean Museum at Oxford has a good collection; and the loan collection of Italian Sculpture at the Burlington Fine Arts Club in 1912 included forty or more plaquettes of special interest.

The collection in this Museum is not a particularly large one, but it includes a fair number of first-class examples, some of them rare and a few apparently unique. It was much enriched in 1910 by the Salting Bequest, which added nearly a hundred plaquettes, most of them Italian and some of great importance, and though it cannot compare in any way with the Berlin Collection, or with some others, in extent, it provides specimens of about 180 separate types.

As there is practically nothing on the subject available in English it seems worth while publishing this catalogue, which contains a certain amount of matter not perhaps accessible elsewhere. But with a collection so far from complete there is no valid reason for illustrating every plaquette. The comprehensive catalogue of the Berlin Collection is available for serious students, and plaquettes will no doubt for long be classified by reference to it, and to Molinier. An effort has been made however to provide here illustrations not only of the rarer plaquettes not represented at Berlin, but also of representative examples of the work of the chief artists.

The order followed is in the main that of the Berlin Catalogue ; which is in its turn based on the order originally adopted by Molinier. The dimensions have been given in millimetres only. The place of acquisition has been recorded whenever possible ; the date of acquisition is given in every case by the year-number forming part of the Museum registered number. The illustrations, with the exception of the frontispiece, are uniformly reduced to three-quarters of the size of the originals.

The 'Martelli Mirror' (*Frontispiece*).

The 'Martelli Mirror'; an allegory of the powers of nature. Relief in bronze, incrustated with gold and silver; a mirror at the back. To the left is a satyr holding a cup and lifting his left hand in the gesture of the horns; to the right a bacchante pressing the milk from her breast into a *rhyton*. Below is an aged mask above a lettered tablet; in the background two vines and between them an ithyphallic herm. 8717-1863.

Diam. 190, H. over all 230 mm. Pale, liver-coloured patina. There are rings above and below on the gilt moulded rim, the upper one attached to a support with a Gorgon mask.

Acquired in Florence, from the Martelli family. Phot. 9979, 12798. **Frontispiece.**

Cicognara, iv, p. 121, ii, pl. v. Fortnum, p. 58. Bode, *Denkmäler*, pl. 91, p. 27. Molinier, 29. Mentioned in their monographs on Donatello by Müntz, p. 92; Semper (1887), pp. 73, 74; Milanesi, p. 25; Balcarres, p. 126; Cruttwell, p. 88, note; and Schubring, p. 84.

Both the satyr and the bacchante are directly imitated from the antique. The satyr occurs on a cornelian intaglio formerly at Florence (Gori, *Museum Florentinum* (1731), i. lxxxvi, i; Furtwängler, *Die Antiken Gemmen* (1900), xli, 34—cf. vol. ii, p. 197) and on several glass pastes after it, on a bronze from Herculaneum (*Bronzi d'Ercolano*, ii, p. 97), and on a terra-cotta lamp at Oxford (cf. Fortnum in the *Archaeological Journal*, li. (1894), p. 99); the bacchante on a cornelian cameo (?) formerly in the possession of Lorenzo de' Medici (Gori, l.c., i. lxxxiv, x; cf. Müntz, *Les Collections des Medicis*, p. 71, and the *Raspe-Tassie Catalogue*, No. 4970). Both the figures are found as separate plaquettes, Berlin K.F.M. 293, 294 (631, 632); compare A 48-1921, p. 17, below.

The traditional ascription of the Martelli Mirror (of which there are inferior later castings at the Bargello, in the Palazzo Schifanoia at Ferrara, and elsewhere) to Donatello, maintained by Dr. von Bode, Dr. Bange, and perhaps also by Dr. Sirén (*American Journal of Archaeology*, xviii (1914), p. 144), has been rejected by Müntz, Milanesi, Fortnum, Lord Balcarres, Dr. Schubring, Miss Cruttwell, and many others. Some parts of the ornament recall the very disputable sword-hilt in the Armeria at Turin (*Denkmäler*, pl. 91b, p. 28, as by Riccio; cf. Molinier, 80, and Reymond, *La Sculpture Florentine* (1898), pp. 123-4) inscribed OPVS DONATELLI FLOR. But the technique of this masterpiece of craftsmanship appears to be later than Donatello's date—perhaps about 1500—though the probable influence of the two gems may suggest a Florentine origin.

The inscription on the tablet (the lettering of which seems quite incompatible with a date in the first half of the *quattrocento*) reads NATVRA QVAE FOVET NECESSITAS (QVAE) VRGET, perhaps identifying the bacchante and the satyr with the female and male powers of life.

Handwritten text, likely bleed-through from the reverse side of the page. The text is faint and mostly illegible due to fading and the texture of the paper. It appears to be organized into several paragraphs or sections, with some lines being more distinct than others. The overall tone of the writing is formal, possibly a letter or a report.

CATALOGUE

PLAQUETTES BASED ON THE ANTIQUE.

This not very satisfactory category survives from the classification adopted by Molinier and continued in the Berlin and other catalogues.

TWO LOVERS AND CUPID. Plaque in bronze. On the left a seated man drawing towards him a naked woman, who appears to be resisting him ; on the right Cupid on a pillar, addressing the woman.

4678-1858.

Diam. 30.5 mm. Dark brown patina.

Acquired in Brussels. Phot. 53579. **Plate I.**

Fortnum, p. 54. The same subject occurs on an oval plaque of which there are two examples at Berlin (K.F.M. 60, 61 ; 485, 486) inscribed CVPIDVS beside the pillar ; and (without the Cupid) on a plaque in the same Museum (K.F.M. 903 ; 1247 ; Molinier, 129) catalogued as in the manner of or by Giovanni Bernardi da Castelbolognese. This last plaque appears to be a version of a fine Italian sixteenth-century cameo in this Museum (A 25-1921) ; compare also the similar chalcedony intaglio in the British Museum (Dalton, *Catalogue*, No. 878). The seated male figure in the present plaque is identified in the Berlin Catalogue with Jupiter on the ground of the eagle (?) beside the throne ; but this identification appears as doubtful as the suggested derivation from the antique.

APOLLO AND MARSYAS. Plaque in bronze. On the right Apollo standing with lyre and plectrum, at his feet the young Olympus kneeling for mercy ; on the left Marsyas seated on a skin, his hands tied behind him to a bare tree on which hangs a flute. Inscribed in relief near the head of Marsyas LAV · R · MED. Double moulded border.

A 402-1910.

Oval, H. 42.5, W. 36 mm. Pale brown patina.

Salting Bequest. Phot. 53579. **Plate I.**

After the famous antique cornelian intaglio formerly in the possession of Lorenzo de' Medici,

sometimes identified with a gem now in the Naples Museum (Furtwängler, *Die Antiken Gemmen*, pl. XLII, 28; Raspe, 3019). The Naples gem is inscribed as in this plaque; there is a copy, similarly inscribed, in the Cabinet des Médailles at Paris (*Catalogue*, 2299). The Medici gem, of which there are many copies in Renaissance works of art, bore the name of Nero on the mount, as does the Berlin example of the plaque (K.F.M. 66; 490), and Molinier and others doubt the authenticity of the Naples version. Cf. Berlin K.F.M. 66, 67, 68 (490, 491, 492). Molinier, 2, 3, 4, 5, 6, and note. Este, 256 and note, with bibliography. B.M. (T.W.G.), 111 and 311. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 57). None of these have the LAV · R · MED inscription. Another example in the British Museum is square with a scrolled edge, on the reverse Julius Caesar.

HIPPOLYTUS AND PHAEDRA. Plaque in bronze. To the right Phaedra stands talking to the Nurse; to the left Hippolytus sits caressing a hound, with a huntsman beside him leaning on his spear by a tree.
4511-1858.

Oval, H. 30, W. 41.5 mm. Pale brown patina.

Acquired in Paris. Phot. 53579. **Plate I.**

Fortnum, p. 67. Berlin K.F.M. 134 (545). After an intaglio at one time in the possession of Lorenzo de' Medici (Raspe, *Tassie Catalogue*, 2446—as Hermes; Cades, *Tesoro*, No. 43). The flat surfaces and abrupt edges of the relief rather suggest the treatment of figures on the medals of Bertoldo.

MELEAGER. Plaque in bronze. He sits naked on a prancing horse, his sword raised to strike the boar running past below him.

A 403-1910.

Diam. 92 mm. Brown patina.

Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1501).

Berlin K.F.M. 135, (546); said to be a free copy of an antique relief. Molinier, 112 (with reverse of a horseman, Dreyfus Collection), 113 (inscribed *MELEAGER* . . . DE CELIDONE), as the work of Melioli. Este, 257. B.M. (T.W.G.), 137 as by Melioli? B.F.A.C. *Catalogue*, 1912, No. 37, as North Italian, about 1500. There is a sculptured copy of this plaque on the Porta della Rana of the Cathedral at Como (c. 1507).

SCIPIO AFRICANUS. Plaque in bronze. Helmeted head in profile, facing to the right; the mantle clasped with a brooch with Hercules and the lion. Inscribed in relief to the right SCIP. AF.

704-1865.

Oval, H. 75, W. 59 mm.

From the Soulages Collection (No. 519).

Fortnum, p. 74. Berlin K.F.M. 70 (493). Molinier, 53. Este, 255. Dreyfus. B.M. (T.W.G.), 146; no lettering. Probably imitated from a cameo of Minerva based on the type of the Parthenon figure; the example illustrated in the Berlin Catalogue has no lettering but the Catalogue refers to a cast bearing the inscription as in this plaque. The example in the Este Collection has the name of a former owner, IACOBVS STELLA, engraved in place of the inscription. The date of the plaque may be about the end of the fifteenth or the beginning of the sixteenth century. For the utilization of a goddess type to represent a male warrior compare another Minerva head at Berlin (K.F.M. 163; 570) inscribed ALISANDRO.

THE FALL OF PHAETHON. Plaquette in bronze. To the right Phaethon falls headlong from his chariot to which three horses are still harnessed ; to the left two more horses, on one of which a man is seated, plunge wildly ; below is a swan beside an overset urn of water.

523-1854.

Oval, H. 41, W. 50 mm. Dark patina, partly cleaned off.

Acquired in London. Phot. 53579. **Plate I.**

Fortnum, p. 73. Not in the Berlin Catalogue, nor in Molinier. For the gem from which it is derived see Furtwängler, *Die antiken Gemmen*, pl. LVIII, 2 ; cf. Thode, *Michelangelo*, v, p. 359, and Grünwald in the Munich *Jahrbuch*, vii (1912), p. 170.

ABUNDANCE. Plaquette in bronze. The head and shoulders of a female figure, seen three-quarter face, holding a cornucopia. The sunk centre is surrounded by a raised sloping edge inscribed in relief HOC · OPVS · E · FRVGES · EFFVND · COPIA · CORNV. Below is the shield of a cardinal, with a lion rampant ; probably for the arms of Pope Paul II, Pietro Bembo, as a cardinal (1451-1464) or possibly of his nephew Marco Bembo (d. 1490 or 1491) who was made a cardinal in 1467.

271-1864.

Oval, H. 49, W. 39.5 mm. Greenish patina.

Acquired in Italy.

Fortnum, p. 67. Berlin K.F.M. 116 (531). The centre is derived from the impression of an intaglio, now in Paris, formerly in the possession of Pope Paul II ; see Furtwängler, *Die antiken Gemmen*, pl. XII, 36. The Bembo arms are *Azure a lion rampant or debruised by a hand argent*.

A BATTLE SCENE. Plaquette in bronze. A naked warrior on foot dragging another by the hair from the back of his galloping horse ; on the ground a shield.

A 404-1910.

Oval, H. 39, W. 53 mm. Brown patina.

Salting Bequest.

Berlin K.F.M. 159 (567) ; as Turnus overcoming Timeter. Molinier, 35. B.M. (T.W.G.), 118. An antique (?) cameo of the same size formerly in the possession of Sir William Hamilton at Naples (Raspe, 7622) shows the same chip near the head of the standing warrior and is probably the original from which these plaquettes were cast. The same composition occurs in the medal of Cecco d'Ascoli (Mazzuchelli, *Museum Mazzuchellianum*, i, pl. vii, 6) ; and as an engraving, by Enea Vico (B. 117).

FAUSTINA. Plaquette in bronze. Veiled head in very high relief, with drapery round the neck. On the reverse in the centre is a cast from an impression of a small coin of Faustina with head to the right and inscription DIVA FAV STINA.

A 405-1910.

Oval, H. 87, W. 61.5 mm. Pale brown patina.

Salting Bequest.

Anna Galeria Faustina, b. 105, d. 141, was the wife of the Emperor Antoninus Pius. There is an electrotype copy of the same plaquette in this Museum, No. 1890-140.

DONATELLO AND HIS SCHOOL.

Donato di Niccolò di Betto Bardi, born in Florence about 1386 ; died 1466. Working in Florence, Padua, and elsewhere.

The monograph by Dr. P. Schubring in the *Klassiker der Kunst* (1907) gives convenient illustrations of Donatello's work ; for bibliography, see the article in Thieme, *Lexikon*, by Dr. Fr. Schottmüller. Perhaps the best general book available in English is Miss Maud Cruttwell's *Donatello* (1911).

THE VIRGIN AND CHILD. Plaquette in bronze. The Virgin, half-length, turns her face in profile to the right, holding on her left arm the Child, who is baring her breast with his right hand. Plain cable-like aureoles ; flat rim. 7474-1861.

H. 116, W. 94 mm. Pale patina.

Acquired in Rome. Phot. 53583. **Plate II.**

Fortnum, p. 65. Berlin K.F.M. 291 (629) ; in lead. Molinier, 65. Brescia, p. 33. There is a beautiful example in silver in the Kunstgewerbe Museum at Cologne (Schnuetgen Collection) ; a large terra-cotta version of the same composition is in the Berlin Museum (No. 43), and there are also examples in stucco. See Schubring, *Donatello*, p. 94 ; Bode, *Florentiner Bildhauer*, 1910, pp. 79-80. The composition is related to Donatello's earlier marble reliefs, such as the Pazzi Madonna at Berlin and the full-length Madonna with saints and angels of which there is a stucco example in this Museum (39-1882) ; dating perhaps from about 1420-40. The plaquette itself is presumably a production of the workshop.

THE VIRGIN AND CHILD. Plaquette in bronze. A slightly reduced version of the preceding plaquette, with decorated aureoles and a deep triple rim. 5473-1859.

H. 105, W. 86 mm. Dark patina, mostly cleaned off.

Acquired in London.

Fortnum, p. 65.

THE VIRGIN AND CHILD IN A NICHE. Plaquette in bronze. The Virgin seen half-length holding the Child on her left, in front of a shell-shaped niche. 4080-1857.

Rounded top, H. 98, W. 77.5 mm. Brown patina.

Acquired in Paris. Phot. 53583. **Plate II.**

Fortnum, p. 61. Berlin K.F.M. 292 (630). Molinier, 372. Schubring, *Donatello*, p. 95. The type is akin to that of the Pazzi Madonna at Berlin ; cf. also the Orlandini Madonna in the same Museum (Schubring, *l. c.*, pp. 83, 173). The composition may have been imitated in the relief over the door of the Strozzi Chapel at Florence and the pietra serena relief at Berlin (52).

An example in the British Museum, T.W.G. 325, illustrated by Hill (*Burlington Magazine*, xxx, p. 110), has cherub heads on either side above the Virgin and Child, the whole enclosed in a tabernacle and bearing the arms of Marino Tomacelli, Bishop of Cassano (1485-94).

THE VIRGIN AND CHILD IN A NICHE. Plaquette in bronze.
Another example. A 406-1910.

Rounded top, H. 98, W. 76 mm. Brown patina.
Salting Bequest. See 4080-1857.

A BACCHANTE. Plaquette in bronze. The Bacchante is seen half-length to the left; with her left hand she is squeezing her left breast into a *rhyton* held in her right hand. On her head is a wreath of ivy, and a light drapery falls from her left shoulder; over her right shoulder is a goat skin. Under her right arm she holds a wand. A 48-1921.

H. 112, W. 88 mm. Light-coloured bronze with traces of a dark patina.

David M. Currie Bequest. Phot. 53572. **Plate XV.**

Berlin K.F.M. 294 (632). Molinier, 30. From the Martelli Mirror (No. 8717-1863; see p. 11) which is based on two antique gems at Florence (Furtwängler, *Die antiken Gemmen*, ii, 197). The attribution of this mirror to Donatello, which is still maintained in the Berlin Catalogue, has been of late generally contested; the style rather suggests an early sixteenth-century date.

ALLEGORY; CUPID. Plaquette in bronze. In the centre the blind-fold Cupid waving his bow, balanced on a ball; to the right a naked child, seated on a dolphin, holding a mirror; to the left another child, seated on a tree-stump from which hangs a ram's head, holding two flaming torches (one reversed) and kicking the ball on which Cupid stands.

7434-1861.

H. 78, W. 90 mm. Dark patina.

From the collection of Baron de Monville (stamped on the ball, *B.M.*).

Fortnum, p. 44. Berlin K.F.M. 298 (637); with slight variations, and references to other variants. Molinier, 445. The plaquette can hardly be earlier in date than the first quarter of the sixteenth century, and seems to have little connexion with Donatello. The allegory has not been explained.

CUPIDS FRIGHTENED AT A MASK. Plaquette in bronze. A cupid in the middle, holding a big mask before his face, has frightened another who falls on the ground to the left; a third stands behind the fallen figure, holding his head, and two more to the right behind the central figure hold a jug and a flute. 81-1891.

H. 49, W. 88 mm. Pale patina.

Acquired in London.

Berlin K.F.M. 299 (638). Molinier, 79. *B.M.* (T.W.G.), 173, and another example, Naples, *Le Gallerie Italiane*, iv, p. 219. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 59). This plaquette also occurs mounted as a triangular inkstand. Berlin K.F.M. ii, 249. There is a terra-cotta mould for it in the Kunsthistorisches Museum at Vienna. Similar subjects are not uncommon in antique (and in Renaissance) art. The relief on the plaquette bears some resemblance to the long, narrow Triumph of Bacchus (by Bertoldo?) in the Bargello, and may reasonably be connected with Donatello's workshop.

THE VIRGIN AND CHILD BETWEEN CANDELABRA. Plaque in bronze. The Virgin seen half-length behind a draped parapet, holding the Child in her arms, his head on her right. On the parapet stand two candelabra surmounted by angels carrying burning lamps.

7370-1861.

H. 96, W. 82 mm. Brown patina.

Acquired in Florence. Phot. 53583. **Plate II.**

Fortnum, p. 36 (as Cristoforo da Geremia). Berlin K.F.M. 345 (671), as Bellano. Molinier, 367 (368). Este, 339, as School of Donatello. B.M. (T.W.G.), 326; and another example, T.W.G., 324, without the candelabra. Cf. *Archivio dell'Arte*, iv (1891), p. 411. The ascription to Giovanni da Pisa in the 1904 Berlin Catalogue hardly seems convincing by comparison with the altar-piece in the Eremitani at Padua. The composition may be compared to that of the group of reliefs of which the Piccolomini Madonna from Pienza, now in the Louvre, is the type (see Schubring, *Die Plastik Sienas*, pp. 155-61); of these reliefs the example in this Museum, 109-1878, has candelabra similarly placed.

A relief in stone in the Ospedal dei poveri sartori, at Venice, imitated from this plaque, is cited by Planiscig; a late fifteenth-century drawing in the Kupferstichkabinet at Hanover (cited by Courajod, *Bulletin de la Société Nationale des Antiquaires de France* (1884), p. 221), shows the plaque beside the Donatello St. Sebastian relief now in the Musée Jacquemart-André.

THE VIRGIN AND CHILD BETWEEN CANDELABRA. Plaque in bronze. Another example.

A 409-1910.

H. 96, W. 82 mm. Light brown patina.

Salting Bequest.

See 7370-1861.

MICHELOZZO (?).

Michelozzo Michelozzi, born in Florence 1396; died 1472. Working with, and influenced by, Donatello.

THE VIRGIN AND CHILD. Plaque in bronze. The Virgin seen half-length, holding the Child on her right; he is touching his mouth with his finger. High relief, on a flat background.

A 407-1910.

H. 104.5, W. 77 mm. Dark patina, with much green oxidization.

Salting Bequest.

Berlin K.F.M. 301 (639). B.M. (T.W.G.), 219 (without backgrounds). Molinier, 531. Cf. Berlin K.F.M. 302 (640), where the relief forms the centre of an elaborate pax with adoring cherubs, and the figure of God the Father above; and 303. The rigid body of the Child suggests the reliefs of Donatello's later period; the whole composition may be compared with that of the terra-cotta relief at Berlin (v, 50) ascribed to Michelozzo.

BERTOLDO (?).

Bertoldo di Giovanni, born at Florence about 1420 (?); died 1491. Pupil of Donatello, and master of Michelangelo.

Article in Thieme, *Lexikon*, by Dr. Fr. Schottmüller, with bibliography; cf. Hill, *Medals of the Renaissance* (1922), p. 75. See also p. 48 for the 'Master of the Orpheus Legend', sometimes identified with Bertoldo.

A BATTLE OF HORSEMEN. Plaquette in lead. A confused battle of warriors on horseback with lances and banners; on the ground are two fallen horses and a dismounted man. A 408-1910.

H. 63, W. 102 mm. Partly oxidized surface.

Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1556). Phot. 53579. **Plate I.** The composition shows a distinct resemblance to the large bronze relief of a combat of horsemen by Bertoldo in the Museo Nazionale at Florence, but the plaquette may well be by another artist. There is a fine example in bronze (the only other known?) in the Dreyfus Collection, where there is also a smaller plaquette of horsemen with an architectural background which may possibly be by the same hand.

FRANCESCO DI GIORGIO (?).

Born at Siena in 1439; died 1502. Working at Siena, Naples, Urbino, and elsewhere as painter, architect, engineer, and sculptor.

Article in Thieme, *Lexikon*, by Dr. P. Schubring, with bibliography; cf. Hill, *Medals*, p. 57; Venturi, in *l'Arte*, xxvi (1923), pp. 197 ff.

BELLEROPHON AND THE CHIMAERA. Plaquette in bronze. Bellerophon, naked, on a neighing horse, thrusting a spear through the throat of the monster on the ground; in the exergue CHIMERA, incised. A 410-1910.

Scutcheon shaped, greatest H. 97, W. 95.5 mm. Brown patina.

Salting Bequest. Phot. 53579. **Plate I.**

Berlin K.F.M. 305 (642); as Bertoldo. Molinier, 495. The same design occurs as the reverse of a medal of Federigo da Montefeltro, Duke of Urbino (Armand, ii, p. 36, No. 29), of which the only known example, from the Rosenheim collection, is in the British Museum. For the attribution to Francesco di Giorgio, cf. G. F. Hill in *Burlington Magazine*, xvii, p. 143 ff. B.F.A.C. Exhibition, *Catalogue*, 1912, p. 105 (for the medal, No. 42), p. 129 (for the plaquette, No. 26, both lent by Mr. Maurice Rosenheim); Habich, *Die Medaillen der Italianische Renaissance* (1924), p. 65; and Schubring, in Thieme, *Lexikon*, xii, pp. 303-4.

FLORENTINE ; EARLY 16TH CENTURY.

THE HOLY FAMILY. Plaquette in bronze. The Virgin is seated on the right supporting the child with her left arm ; St. Joseph stands on the left holding the right arm of the Child. Moulded rim with the inscription PUER · NATVS · EST · NOBIS. Ring for suspension with foliate ornament. Aureoles and frame gilt. 7492-1861.

Diam. 122 mm. Brown patina.

Acquired in Rome.

Fortnum, p. 64. Berlin K.F.M. 336 (658) (as the work of a Florentine artist in the style of Lorenzo di Credi). B.M. (T.W.G.), 189, and another example without the inscription. Brescia, p. 56.

LAUTIZIO DA PERUGIA (?).

Working in Rome early in the sixteenth century.

THE NATIVITY WITH SAINTS. Plaquette in bronze ; from the impression of a seal of Cardinal Giulio de' Medici, afterwards Pope Clement VII. The Virgin kneels in the foreground worshipping the Child, behind her to the right is St. Peter, to the left St. Paul, in the centre St. Laurence. Shepherds are grouped in front of a background of architecture, above which appear God the Father and the dove. In the exergue angels support a cardinal's hat and a shield with the Medici arms. Round the rim is the inscription (see below). 7799-1863.

Vesica-shaped, H. 106.5, W. 68 mm. Pale patina.

Acquired in London. Phot. 53578. **Plate IX.**

Berlin K.F.M. 712 (668). Molinier, 675. Fortnum, p. 68, where the much-contracted inscription is read IVlius TiTulo Sancti Laurentii IN. DAMaso PresByteR CARdinalis DE · MEDicis Sanctae Romanae Ecclesiae VICE - CANcellarius THVSCIAE · BONoniae QuE LEGATus. The ascription to Lautizio da Perugia, a celebrated seal-engraver mentioned by Cellini who worked in Rome early in the sixteenth century, is a conjecture of Mr. Fortnum's ; the seal may be dated between 1513-23 ; the example at Berlin, catalogued as the work of an unknown North Italian master, has a slightly different inscription.

THE ADORATION OF THE MAGI. Plaquette in bronze ; from the impression of a seal of Cardinal de Vich, of Valencia. The Virgin is seated on the left holding the Child, behind her stands St. Joseph ; on the right two of the Magi kneel with offerings, the third stands behind ; in the background, in front of a building above which is the star, are attendants and angel musicians. In the exergue crouching figures of soldiers support a shield with the arms of the Cardinal de Vich. Round the rim is the inscription (see below). 7800-1863.

Vesica-shaped, H. 107, W. 66.5 mm. Pale patina.

Acquired in London. Phot. 53578. **Plate IX.**

Berlin K.F.M. 713 (669). Molinier, 676. Fortnum, p. 68, where the inscription is read GVIIeLmus Raymundus TiTuli Sancti MARCELLI Sanctae Romanae Ecclesiae PReSbyter. CARDinalis DE. VICH. The seal may be dated 1517-25, and is probably not by the same hand as the preceding number; a third seal shows the Circumcision for its central subject (Fortnum, p. 68). Another seal, apparently of similar type and dimensions to the preceding number, is described in the Sale Catalogue of the Von Parpart and other collections, Berlin (Lepke, *Catalogue*, No. 1678), April 1913, No. 363; inscribed ANDREAS T T S PRISCAE PRES CAR DE VALLE.

RICCIO.

Andrea Briosco, called Il Riccio (curly-head), born at Padua in 1470; died 1532. By comparison with the richly decorated Paschal Candlestick in Sant' Antonio at Padua, which is certainly his work, a number of plaquettes (some of them signed) can be attributed to him with reasonable security.

Perhaps the best account of Riccio's work may be found in Planiscig, *Venezianische Bildhauer* (1921), pp. 83-152.

JUDITH. Plaquette in bronze. Judith, elaborately attired, stands leaning to the right, putting the severed head of Holofernes into a bag held open by her maidservant who stands beside her. After a design by Mantegna. A 412-1910.

H. 107, W. 85 mm. Brown patina.

Salting Bequest. Phot. 53575. **Plate III.**

Berlin K.F.M. 356 (683). Molinier, 218. B.M. (T.W.G.), 97 (*Burlington Magazine*, xxx (1917), p. 109). Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 61). The Berlin example is signed in relief on the back (the letters reversed) A.RI; an example in the Dreyfus Collection is signed in relief on the back ROI. The design is taken from an engraving by Mocetto (B. 1) after Mantegna.

THE ENTOMBMENT. Plaquette in bronze. In the centre of the foreground two women support the fainting Virgin; to the left is a standing figure of a warrior with arms crossed on his breast, to the right St. John. Behind three men lower the body of the dead Christ into a tomb standing in front of a background of mourners. Raised lower rim. 4663-1858.

H. 112, W. 147.5 mm. Pale patina.

Acquired in London. Phot.

Fortnum, p. 37. Berlin K.F.M. 357 (686). Molinier, 220. An example in the Dreyfus Collection is signed on the back R. The central group of the Virgin supported by the two Marys is taken from the engraving of the Entombment by Mantegna (B. 3).

THE ENTOMBMENT. Plaquette in bronze. The body of the dead Christ is being lowered into the tomb by St. John and two bearded men. To the right is the Virgin supported by a woman ; to the left a seated mourner and an old woman holding a vase. In the background are mourners who raise their arms in lamentation. On the tomb is the inscription QVEM TOTVS NON CAPIT ORBIS IN HAC TVMBA CLAVDIT^{ur}. 6979-1880.

H. 117, W. 165 mm. Dark brown patina.

Acquired in Paris. Phot. 53575. **Plate III.**

Fortnum, p. 60 (as School of Donatello). Berlin K.F.M. 358 (687). Molinier, 221. Este, 365. Brescia, p. 22. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 60). The Brescia and Dreyfus examples have the inscription as above. The examples in the Louvre, at Berlin and Vienna and elsewhere have no inscription on the tomb. See *Gazette des Beaux Arts*, xiv (1876), p. 512.

VENUS CHASTISING CUPID. Plaquette in bronze. Venus stands naked, a cloak fluttering behind her and caught round her left arm and her right ankle ; her right hand is raised to strike Cupid, whose hair she grasps and whose foot she presses under her own. He holds an arrow in his left hand and clutches at her arms with his right ; both figures are in very high relief, standing on a raised bar. A 413-1910.

H. 110.5, W. 82.5 mm. Dark patina over brown bronze ; remains of gilding.

Salting Bequest. From the Spitzer Collection (Sale No., 1517). Phot. 53575, 38697. **Plate III.** Berlin K.F.M. 359 (693). Molinier, 227. A finely finished example of this rather rare plaquette in the Museo Correr at Venice has the raised monogram ROI at the back (see *Repertorium*, xvi, 1893, p. 60). The design appears to be imitated from a misunderstood antique gem of Venus teasing Cupid by withholding his bow, of the type of Raspe, 6348 ; but a lost statue of Venus chastising Cupid, by the Venetian sculptor Zuan Zorzi, calling himself Pyrgoteles, was celebrated at the end of the fifteenth century, and may have served as an inspiration for the plaquette. The figure of Venus is repeated with slight variation on a reduced scale in a signed circular plaquette of Venus and Cupid with Vulcan, Berlin K.F.M. 361 (694).

THE TRIUMPH OF A HERO. Plaquette in bronze. A hero stands naked on a raised stage, greeted by a winged naked Victory. To the left are warriors carrying a branch and a standard ; to the right two priests preparing to sacrifice an ox. Behind, against a background of trees and architecture, are two maidens with flutes and an old man with a branch. Narrow moulded border. A 414-1910.

H. 78, W. 106 mm. Dark brown patina.

Salting Bequest.

Berlin K.F.M. 368 (701). Molinier, 233. Venice, Museo Correr (*Repertorium*, xvi (1893), p. 61). B.F.A.C. *Catalogue*, 1912, No. 4. B.M. (T.W.G.), 98. Perhaps an imitation of an antique sarcophagus relief ; cf. *Trésor de Numismatique et de Glyptique* ; *Bas-reliefs*, ii, pl. 6, No. 4. The Berlin Catalogue refers to other examples signed R.

THE SACRIFICE OF A SWINE. Plaquette in bronze. Two naked youths are preparing to sacrifice a swine, held on the ground in front of an altar on which a priest is kindling fire. There are numerous worshippers present, including two trumpeters on the left ; the background is an architectural perspective. Moulded rim. 897-1855.

H. 74, W. 91 mm. Brown patina.

Acquired in Paris.

Berlin K.F.M. 369 (702). Molinier, 235. Este, 366. B.M. (T.W.G.), 96. Brescia, p. 21. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 60). The Berlin example is signed R. on the back ; another, in the Figdor Collection, is signed, in reverse, RIZO. The composition is related to two early Italian engravings, a circular print in the Bibliothèque Nationale at Paris (*Anonymes Italiens*, vol. i) and the *Sacrifice* by Mocetto (Pass. v, 138, No. 15). The group of the sacrificing youths recurs in one of the reliefs from the tomb of Marc' Antonio della Torre by Riccio, now in the Louvre.

THE SACRIFICE OF A SWINE. Plaquette in bronze. Another example. A 415-1910.

H. 75, W. 91.5 mm. Brown patina.

Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1519) ?

See 897-1855.

A YOUTH ASLEEP. Plaquette in bronze. A nude reclining figure of a youth with his left arm resting on a base ; his right hand holds a book which two winged putti are about to steal. In the exergue the inscription ΣΕΜΝΗΚΛΟΠΙΑ. 7460-1861.

Diam. 51 mm. Brown patina, partly rubbed off.

From the collection of Baron de Monville.

Fortnum, p. 50. Berlin K.F.M. 390 (708). Molinier, 238. The same composition occurs on the reverse of the medal of Girolamo Donato (see Armand, ii, 226). Ascribed in the 1922 Berlin Catalogue, with the following number, A 416-1910, to an artist working under the immediate influence of Riccio rather than to the master himself.

AN ALLEGORY OF FAME. Plaquette in bronze. To the right Fame, draped and winged, seated on a garlanded globe holding a palm and blowing a trumpet ; to the left a winged Cupid with a basket of fruit on his head, standing on a satyr-mask pedestal and watering with a ewer the roots of a palm-tree, on which olive-branches are grafted. In the exergue, garlands ; double moulded rim. A 416-1910.

Diam. 57 mm. Light brown patina.

Salting Bequest.

Berlin K.F.M. 395 (710). Molinier, 242. Este, 367. B.F.A.C. *Catalogue*, 1912, No. 10. One of a series of small plaquettes of obscure allegorical subjects within moulded borders.

See also p. 75 for a sandbox in the Salting Bequest (Department of Metal-work) with three plaquettes by Riccio (or one of his immediate pupils).

SCHOOL OF RICCIO.

VENUS AND CUPID; on the reverse, MERCURY AND MINERVA. Double plaquette in bronze. To the left Venus, winged and naked except for a narrow scarf and buskins, holding the bow ; to the right Cupid, touching the bow and resting his other hand on his quiver. In the background a tree ; both figures stand on a double leaf-shaped base.

Reverse, to the left Mercury, wearing a cloak and the winged hat and buskins, holding in his right hand the staff of the caduceus and in his left the interlaced serpents ; to the right Minerva, with aegis, cloak, and helmet, holding a spear round which a serpent is twined and leaning on her shield.

A 418-1910.

H. 49, W. 48 mm. Dark brown patina.

Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1535).

Berlin K.F.M. 408, 409 (811, 812). Molinier, 401, 400. There is another example of the two plaquettes united as obverse and reverse in an elaborate mounting in the Dreyfus Collection. They are by the same hand, probably the work of an artist contemporary with Riccio ; three other plaquettes are ascribed to the same artist in the 1904 Berlin Catalogue. The winged Venus recurs in the 'Bertoldo' group of larger reliefs, and in some plaquettes (e.g. 534-1864, Molinier, 403).

A BACCHANAL OF CHILDREN. Plaquette in bronze. To the right Pan is seated playing a fantastic lyre and accompanied on the syrinx by a child ; a crowd of children lead a goat to him, one boy is falling off the goat's back and another bestrides a crawling satyr who is sucking the goat's udder. Double moulded rim above and below, the background minutely punched.

4466-1858.

H. 46, W. 102 mm. Brown patina.

Acquired in Dresden.

Fortnum, p. 48. Molinier, 413. Este, 369. Cf. Berlin K.F.M. 376 B (1414). This plaquette forms one side of a triangular inkstand at Berlin ; the other two sides are plaquettes with a Triumph of Silenus and an allegory of Destiny or Fame, Molinier, 414 and 415 ; examples of both in this Museum, 524-1903 and 1081-1855. There was another example of the complete inkstand in the Pourtales Collection (*Catalogue*, No. 1609). The three plaquettes appear to be by the same hand and show the influence of Riccio very clearly ; they are ascribed to the master himself in the 1922 Berlin Catalogue.

A BACCHANAL OF CHILDREN. Plaquette in bronze. Another example.

A 419-1910.

Trapezoid, H. 43.5, greatest W. 109 mm. Pale brown bronze.

Salting Bequest.

See 4466-1858.

TRIUMPH OF SILENUS. Plaquette in bronze. In the centre is Silenus supported by children, one of whom is crowned with a wreath ;

on the left is a child holding a vase and another seated playing on a double flute ; on the right a child is embracing a satyr who plays on a syrinx. Narrow double moulded border above and below ; minutely punched background. 524-1903.

Trapezoid, H. 44.5, greatest W. 108.5 mm. Brown patina.

Acquired in London (Sotheby's, May 27, lot 27).

See note to 4466-1858. Berlin K.F.M. 376 A (1414). Este, 371.

AN ALLEGORY OF DESTINY OR FAME. Plaquette in bronze. To the right is the seated figure of a veiled woman, before whom stands a child holding a bowl from which issues a serpent. In the centre Cronos seated on a lion, is holding in his left hand a sphere (?) and in the right a club. To the left a winged figure (Fame ?) seated on a globe, is writing on a shield. Narrow double moulded border above. 1081-1855.

Trapezoid, H. 45, greatest W. 107 mm. Brown patina.

Acquired in Paris.

See note to 4466-1858. Fortnum, p. 48. Berlin K.F.M. 376 C, 377 (1414, 826). Este, 370. B.M. (T. W. G.), 169 ; and another example from the Payne Knight Collection.

CIMON AND PERO (ROMAN CHARITY). Plaquette in bronze. Pero kneeling to the right reaching her breast to her father Cimon, who reclines leaning against her ; under a double exergual line, in raised letters PIETATI. Architectural background. 269-1864.

Diam. 62 mm. Brown patina, partially cleaned off, over pale bronze.

Acquired in Italy.

Fortnum, p. 50. Berlin K.F.M. 411 (832). Molinier, 444. Naples, *Le Gallerie Italiane*, iv, p. 228. Brescia, p. 60. There is a variant in this Museum, A 420-1910, with a plain background and narrow moulded border. A corresponding plaquette by the same hand has a seated figure of the bearded Mercury, Berlin K.F.M. 410 (831), Molinier, 443. The Berlin examples of both plaquettes have double moulded borders. The relationship to Riccio's work is not close ; both are classed by Molinier as Venetian.

The names of the persons in the legend vary ; they are given as Micon and Pero in a Pompeian wall painting (*Zeitschrift für bildende Kunst*, xii (1901), p. 289).

CIMON AND PERO (ROMAN CHARITY). Plaquette in bronze. Another example. A 420-1910.

Diam. 68.5 mm. Dark brown patina.

Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1540).

See 269-1864.

LUCRETIA AND BRUTUS. Plaquette in bronze. To the right Lucretia, with loose hair, naked to the waist, stabbing herself ; to the left Brutus, his hands raised to attest his oath of vengeance. Background of mountains. A 417-1910.

H. 94, W. 78.5 mm. Brown patina.

Salting Bequest.

Molinier, 237. Dreyfus Collection (*Les Arts*, 80, p. 26). Cf. Berlin K.F.M. 429, as a medallion with a circular palmette border; another similar variant is described by Molinier (Leroux Collection).

Ascribed by Molinier to Riccio, in the Berlin Catalogue to an artist closely influenced both by Ulocrino and by Moderno.

ULOCRINO.

An artist, presumably working in Padua at the end of the fifteenth century, of whom nothing is known except from his adopted signature. As this has the same meaning as Riccio, Molinier suggested that the plaquettes so signed were by Riccio himself. But it seems more likely that they are by another hand; the name may have been taken in rivalry by a second curly-headed artist.

ST. JEROME. Plaquette in gilt bronze. The saint stands with a drapery thrown over his left shoulder, leaving the upper part of the body bare; his left hand is on his breast while the right holds a stone. In the foreground are his lion and a book; to the right is a skull. In the background to the left is a broken arch, to the right a rocky cliff, on a ledge of which rests an open book. Signed above in raised letters VLOCRINO.

8868-1861.

H. 78, W. 48 mm. The gilding is much rubbed.

Acquired in Florence.

Fortnum, p. 48. Berlin K.F.M. 418 (717). Molinier, 248. B.M. (T.W.G.), 59.

ST. JEROME. Plaquette in bronze. Another example, but without the signature. 266-1864.

H. 78, W. 49 mm. Brown patina.

Acquired in Italy.

Fortnum, p. 48. See 8868-1861. This example is unsigned. A third copy in Circulation, 7377-1861.

ST. GERASIMUS (?). Plaquette in bronze. A saint in tattered monastic habit seated in front of a cave holding a cross, and looking at a lion seated on the ground before him; at the back is another monk standing beside a dry tree, his hands raised in astonishment.

A 421-1910.

H. 70, W. 51 mm. Brown patina.

Salting Bequest.

Berlin K.F.M. 420 (719). Molinier, 250. B.M. (T.W.G.), 62. The Berlin example is signed above in raised letters VLOCRINO. The saint is identified in the Berlin Catalogue as St. Gerasimus, and by Molinier and at the British Museum as St. Romedius.

APOLLO AND MARSYAS. Plaquette in gilt bronze. To the left Apollo, the quiver on his shoulder and a mantle over his back, seated holding a lyre and plectrum, a viol on the ground beside him ; to the right Marsyas bound to a dry tree, the syrinx at his feet. 95-1865.

H. 69, W. 51 mm.

Acquired in Paris. Phot. 53578. **Plate IX.**

Fortnum, p. 49. Berlin K.F.M. 721. Molinier, 252. B.M. (T.W.G.), 60, and another example from the Franks Collection, 1888. Naples, *Le Gallerie Italiane*, iv, 220. Brescia, p. 23. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 61). Another example in the Museo Archeologico at Venice (No. 147) is signed VLOCRINO.

APOLLO AND MARSYAS. Plaquette in bronze. Another example. A 422-1910.

H. 68.5, W. 50.5 mm. Light brown bronze.

Salting Bequest.

See 95-1865.

ARISTOTLE AND ALEXANDER OF APHRODISIAS. Plaquette in bronze. To the right Aristotle seated under a tree, a book on his knee and his hand outstretched in argument ; on the ground beside him are another book and a rabbit. To the left Alexander of Aphrodisias standing reading in an open book. In the background a hill-town with many towers. Lettered in relief at the top ALEX · APH · ARIS.

A 423-1910.

H. 73.5, W. 57.5 mm. Rich brown patina with crimson patches.

Salting Bequest. Phot. 53578. **Plate IX.**

Berlin K.F.M. 427 (727). Molinier, 256. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 62). Ascribed to Ulocrino by Lazari (*Raccolta Correr*, p. 198) ; but showing, as the 1904 Berlin Catalogue points out, considerable divergencies in style from his signed works.

Alexander of Aphrodisias, perhaps the most famous of ancient commentators on Aristotle, flourished at the end of the second and the beginning of the third century A.D. His name was brought into some prominence at the beginning of the sixteenth century in connexion with the teaching of Pomponazzo on the mortality of the soul.

MODERNO.

An artist, presumably working in North Italy in the late fifteenth and early sixteenth century, signing certain plaquettes O. (or OPVS) MODERNI ; a very large number of plaquettes have been ascribed to him on the strength of a more or less definite resemblance to those he signed. His name was probably taken in rivalry to 'Antico', i. e. Pier Giacomo Ilario Bonacolsi.

DAVID AND GOLIATH. Plaquette in bronze. David, naked with a sphinx-crested helmet on his head, stands leaning against a pedestal on the base of which is a relief of a man on horseback preceded by a figure on foot. On the pedestal is the standing figure of a nude warrior holding a spear and shield. The head of Goliath lies at the foot of the pedestal, and a naked man tries to turn over the headless body. On the right is a dry tree. Moulded rim. 896-1855.

Diam. 105 mm. Brown patina.

Acquired in Paris. Phot. 53574. **Plate IV.**

Molinier, 158. B.M. (T.W.G.), 2. Cf. also A 424-1910. In its larger form this plaquette corresponds to the other medallions by Moderno with mythological subjects (Mars and Victory, Arion, Orpheus, &c.). The composition imitated on a larger scale on the Porta della Rana at Como (c. 1507), and elsewhere.

DAVID AND GOLIATH. Plaquette in bronze. A variant of 896-1855. The pedestal is plain and the tree is wanting. Double moulded rim. A 424-1910.

H. 71, W. 56 mm. Light brown bronze.

Salting Bequest.

Berlin K.F.M. 438 (729). Este, 353. B.M. (T.W.G.), 16. Brescia, p. 18. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 64). Cf. Molinier, 159 (circular); and 158 (896-1855), a more elaborate version of the same composition on a larger medallion.

THE VIRGIN AND CHILD IN A NICHE, BETWEEN ST. JEROME AND ST. ANTONY. Plaquette in bronze. The Virgin with the Child is seated on a throne in a niche with a shell-shaped hood between heavily decorated pillars; at her feet sit two child angels playing lutes. On the left beyond the pillar stands St. Antony of Egypt, with bell and staff; on the right St. Jerome with a book and the lion at his feet. The base of the niche is decorated with grotesques. Above is a lunette, with Christ rising from the tomb between two sleeping soldiers; on each side are child angels holding a jewelled wreath. A 425-1910.

H. 110.5, W. at base 65 mm. At the back, in sunk letters, HOC HOPVS MODERNI, and S G(irolamo) S A(ntonio). Light brown bronze.

Salting Bequest. Phot. 53582. **Plate VIII.**

Berlin K.F.M. 433 (731). Molinier, 161. B.M. (T.W.G.), 39, with no inscription. Another example, 4441-1857, in the Department of Metalwork, mounted as a pax. The examples cited by Molinier have CC under the signature at the back and omit the second H. The Berlin example has no inscription. An example sold at Christie's (January 29, 1904, lot 47) was inscribed at the back HOC. OPVS. MONDEL. ADER. AVRIFEX. MCCCCXC.; on the strength of which a writer (W.B.) in the *Kunstchronik* (1903-4, p. 270) supports the identification of the artist with a Veronese, Galeazzo Mondella of Aderno (Vasari, ed. Milanesi, v, p. 370).

THE ADORATION OF THE MAGI. Plaquette in bronze. To the right, in front of a shed, is seated the Virgin; behind her St. Joseph and

a naked child. The Magi approach from the left, the foremost kneeling ; a procession of followers winds through the hilly background.

7453-1861.

H. 100, W. 67 mm. Pale patina ; much rubbed.

Acquired in Naples.

Fortnum, p. 39. Berlin K.F.M. 451 (737). Molinier, 168. B.M. (T.W.G.), 32. Brescia, p. 19. An example in the Louvre (Migeon, *Catalogue*, No. 300) bears a long inscription added in 1560.

THE PRESENTATION OF CHRIST IN THE TEMPLE. Plaque in bronze. On the right of the altar, which is placed in a vaulted building, the Virgin is standing holding out the Child to Simeon who stands on the left ; behind him are two men and behind the Virgin two women. In the foreground three small dogs. Moulded rim.

4081-1857.

H. 113, W. 76 mm. Rich brown patina.

Acquired in Paris. Phot. 53582. **Plate VIII.**

Fortnum, p. 40. Berlin K.F.M. 452 (738). Molinier, 169. B.M. (T.W.G.), 33.

THE CRUCIFIXION. Plaque in gilt bronze. Christ and the two thieves are crucified on tall crosses above a crowd of figures ; a soldier is in the act of breaking the legs of the impenitent thief. Below to the right are three soldiers ; to the left St. John, St. Mary Magdalene, the Virgin fainting on the ground supported by two women and a naked child.

704-1907.

H. 115, W. 77 mm. The gilding apparently of recent date.

Acquired in London.

Berlin K.F.M. 454 (740). Molinier, 171. B.M. (T.W.G.), 38. Venice, Museo Correr (*Reperitorium*, xvi, 1893, p. 65). This plaque corresponds in style and (approximately) in dimensions with the two plaquettes of the Virgin and Child with saints (Molinier, 166) and the Scourging of Christ (Molinier, 170) of which the original examples in silver are in the Imperial Museum at Vienna. Molinier notes the existence, in the Courajod Collection, of a double clasp made of two groups (the women to the left and the soldiers to the right in the foreground) from this plaque and engraved at the back RAPT(us) SAB(inarum).

THE CRUCIFIXION. Plaque in bronze. Another example with highly moulded rim.

A 426-1910.

H. 127.5, W. 91.5 mm. Brown patina.

Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1509).

See 704-1907.

THE LAMENTATION OVER THE DEAD CHRIST. Plaque in gilt bronze. The Dead Christ seen half-length, seated on the edge of the sepulchre, supported by St. John on his left and the Virgin on his right ; under his right arm is a child angel seated on the edge of the sepulchre.

A 427-1910.

H. 70.5, W. 55.5 mm.

Salting Bequest.

Berlin K.F.M. 455 (743). B.M. (T.W.G.), 31, in a richly decorated frame. Molinier, 176 (without aureoles), 177, and 178 (without child angel). See 7483-1861, 5411-1859. This appears to be a smaller variant, perhaps a surmoulage, with differences of detail (e. g. in the aureoles). The composition is in the character of Mantegna. There is an ivory version in the Museo Correr at Venice (*Repertorium*, xvi, 1893, 64).

A variant, B.M. (T.W.G.) 29, shows the cross above and the sepulchre below; the child angel and the aureole are wanting.

The composition of this very common plaquette is perhaps derived from the workshop of Luca della Robbia; cf. Berlin Catalogue (1922).

THE LAMENTATION OVER THE DEAD CHRIST. Plaquette in bronze. Another example, but without the aureoles. 7483-1861.

H. 85, W. 68 mm. Brown patina.

Acquired in Cesena.

Fortnum, p. 37, pl. viii. Illus. Molinier, p. 133. See A 427-1910. There are no aureoles in this example.

THE LAMENTATION OVER THE DEAD CHRIST. Plaquette in bronze. Another example, but without the child angel. 5411-1859.

H. 67, W. 53 mm. Brown patina.

Acquired in London. Phot.

Fortnum, p. 37. See A 427-1910. This example is without the child angel or the aureoles.

THE ENTOMBMENT. Plaquette in bronze. The body of the dead Christ is being lowered, by the Virgin and two bearded men, into the tomb, which is in the form of a sarcophagus decorated with mythological (?) reliefs. Behind stand St. John, St. Mary Magdalene, with arms up-raised in lamentation, and two mourning women. In the hilly background Golgotha and Jerusalem. Moulded rim. 1080-1855.

H. 103.5, W. 70 mm. Brown patina.

Acquired in Paris.

Fortnum, p. 40. Berlin K.F.M. 456 (744). Molinier, 172. B.M. (T.W.G.), 35. Brescia, p. 20. The relief on the sarcophagus is described by Molinier as a scene from the Passion.

THE ENTOMBMENT. Plaquette in bronze. The body of the Dead Christ, resting on the edge of the sepulchre which is in the form of a sarcophagus decorated with grotesque reliefs, is being laid back by Joseph of Arimathea; the Virgin supports one arm, and St. Mary Magdalene behind her spreads out her hands in lamentation. Moulded rim. A 428-1910.

H. 39, W. 29 mm. Very light, brass-coloured, bronze.

Salting Bequest. Phot. 53585. **Plate VII.**

The same composition occurs cut down to an oval, Berlin K.F.M. 441 (746), and cut down to a circular medallion, K.F.M. 442 (747). Corresponds to other small-scale plaquettes with devotional subjects, e. g. the two in this Museum 2535-1856 and 7891 A-1861. The decoration of the sarcophagus is characteristic.

THE RESURRECTION. Plaquette in bronze. Christ, draped in a floating mantle, soars into the air holding a banner. On the ground beside the open sepulchre are five soldiers, two asleep resting on their armour and three looking upwards in astonishment. Rocky background, small clouds in the sky. 7421-1860.

H. 113, W. 76.5 mm. Brown patina.

Acquired in Milan.

Berlin K.F.M. 458 (748). Molinier, 180. B.M. (T.W.G.), 37. Brescia, p. 20. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 65). The figure of the naked soldier seen from the back is an almost exact repetition of one in the plaquette of the Crucifixion, 704-1907.

THE RESURRECTION. Plaquette in bronze. Another example.

A 429-1910.

H. 101.5, W. 65 mm. Light-coloured bronze, with remains of dark patina.

Salting Bequest.

See 7421-1860.

AUGUSTUS AND THE SIBYL. Plaquette in bronze. Augustus wearing a pointed crown kneels, with hands clasped, looking upwards at a vision of the Virgin and Child in the clouds which is indicated by the Tiburtine Sibyl who stands behind him. In the background is a wall with decorative reliefs. Moulded rim with cable edging. 270-1864.

Diam. 56 mm. Brown patina.

Acquired in Italy.

Berlin K.F.M. 500 (750). Molinier, 185. B.M. (T.W.G.), 41. Venice, Museo Correr, (*Repertorium*, xvi, 1893, p. 64).

VICTORIES AND TROPHIES. Plaquette in bronze, for a sword-hilt. In the centre a trophy composed of armour, shields and standards, and below a lion holding a book; on either side are seated Victories and at each end piles of armour. Narrow moulded rim. 4481-1858.

Irregular, greatest H. 51, W. 77 mm. Pale patina.

Acquired in Paris. Phot. 53582. **Plate VIII.**

Fortnum, p. 53. Berlin K.F.M. 462. There is a corresponding plaquette with the Continnence of Scipio of which there is an example in this Museum, A 430-1910, *q.v.*, and elsewhere. Both are in the Museo Correr at Venice (*Repertorium*, xvi, 1893, 64, 65). They are also mounted on the hilt of the sword of Gonsalvo de Cordova in the Royal Armoury at Madrid. The attribution to Moderno does not seem quite certain. On the use of this and other plaquettes as sword hilts, see Habich in *Cicerone*, ii (1910), pp. 427 ff.

THE CONTINENCE OF SCIPIO. Plaquette in bronze, for a sword-hilt. The composition in two halves on the concave surfaces at each side of a central ridge. Left, the captive maiden led by a soldier before Scipio, who is seated holding a sceptre; right, a naked messenger bringing a flat basket full of gold in ransom to Scipio, who restores the maiden to her betrothed in the presence of the soldier. The figure of Scipio is almost

exactly repeated in reverse. Moulded border with volutes at the top and bottom. A 430-1910.

Irregular, greatest H. 59, W. 75.5 mm. Brown patina.

Salting Bequest. Phot. 53582. **Plate VIII.**

Berlin K.F.M. 460 (751); in the 1904 Catalogue described as the Death of St. John the Baptist. Molinier, 513 (as an antique subject by an unknown artist). B.F.A.C. *Catalogue*, 1912, No. 20. This plaquette is represented as the pommel of the sword of St. Paul in a picture by Cima da Conegliano in the Academy at Venice. There is a corresponding plaquette with Victories and trophies, of which there is an example in this Museum, 4481-1858, *q.v.*, and elsewhere. The attribution to Moderno does not seem quite certain.

ST. SEBASTIAN. Plaquette in bronze. The saint stands pierced by three arrows, naked except for a loin-cloth, with his hands bound behind his back to a Corinthian column. To the left is part of a building, with a bas-relief of figures on foot and on horseback near the top; in front of it stands an altar (the face decorated with a man on a pacing horse) on which is a statue of Venus partly draped and leaning on a shield. To the right is part of the same building, ruinous at the top; in front of it another altar (the face decorated with an eagle) on which is a statue of Mars in armour leaning on a shield. Double moulded border. 7346-1861.

H. 75.5, W. 55 mm. Dark brown patina.

Acquired in Rome.

Fortnum, p. 46. Berlin K.F.M. 433 (754). Molinier, 182. Este, 351. B.M. (T.W.G.) 40, and another example from the Franks Collection. Naples, *Le Gallerie Italiane*, iv, p. 221. At one time ascribed to Daniele Arzoni or Arcioni (by M. Piot). There seems no reason to doubt the generally accepted attribution to Moderno; but Planiscig refers (l.c.) to a plaquette, of which the description exactly corresponds to this, ascribed in 1525 by Ambrogio di Leone to Caradosso.

ST. SEBASTIAN. Plaquette in bronze. Another example.

A 431-1910.

H. 77.5, W. 56 mm. Brown patina.

Salting Bequest.

See 7346-1861.

THE JUDGMENT OF SOLOMON. Plaquette in bronze, for a lamp lid. Solomon seated on a high throne, to the left a soldier in armour preparing to cut the living child in half, to the right the true mother rushing forward; soldiers and women in the background. In the exergue a trophy of arms. Double moulded rim. A 432-1910.

Pear-shaped, H. 66, W. 37 mm. Light silvery patina over pale brass-like bronze.

Salting Bequest. Phot. 53582. **Plate VIII.**

Not in the Berlin Catalogue, nor in Molinier. One other example known, from the Rosenheim collection; see B.F.A.C. *Catalogue*, 1912, No. 18. There is a pendant with three allegorical figures (Justice, Wisdom, and Power?) enthroned, and an exergual trophy at Berlin K.F.M. 450 (799) (as Moderno). The hastening mother is closely similar to the figure of Time on the small plaquette (Berlin K.F.M. 532 (797); Molinier, 214) generally ascribed to Moderno or one of his pupils, but attributed to Antico by Dr. Hermann.

MARS AND VICTORY. Plaque in bronze. Victory, winged and naked, carrying a palm, with a thin scarf fluttering round her wrist, running to the right; Mars, wearing a helmet and buskins and carrying a trophy of armour on a spear, running beside her holding her arm. Double moulded border.

A 433-1910.

H. 73.5, W. 57 mm. Brown patina.

Salting Bequest.

Berlin K.F.M. 466 (758). B.M. (T.W.G.) 24, and another example. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 65). The figures form the central part of a larger circular plaque with landscape and architectural background (Berlin K.F.M. 465 (757); Molinier, 186; *Le Gallerie Italiane*, iv, p. 222), forming part of the series of medallions with moulded borders. The composition is imitated on a larger scale on the Porta della Rana at Como (c. 1507). A version in intaglio (on agate?) is engraved in Raponi, *Recueil des Pierres Gravées*, v, 11; cf. Mariette, *Traité des Pierres Gravées*, vol. ii, 18. There is also a much reduced version on a circular plaque; B.F.A.C. *Catalogue*, 1912, No. 19.

THE FALL OF PHAETHON. Plaque in gilt bronze. Phaethon falls headlong to the ground out of the shattered chariot, in the middle of four wildly plunging horses. In the background are the wooded banks of the river Eridanus. Moulded rim.

6762-1860.

Diam. 105.5 mm. Dark brown patina.

Acquired in London. Phot. 53580. **Plate VI.**

Fortnum, p. 46. Berlin K.F.M. 467 (759). Molinier, 191. B.M. (T.W.G.) 3 (cf. G. F. Hill, *Burlington Magazine*, xxx (1917), pp. 109-10), and another example. Brescia, p. 15. Belonging to the same series as 1078-1855. There is another version of this plaque with architectural background, Berlin K.F.M. 468 (760); Molinier, 192; see A 434-1910.

THE FALL OF PHAETHON. Plaque in bronze. Another example of 6762-1860 showing an architectural background in place of the landscape. Shallow moulded rim.

A 434-1910

Diam. 97 mm. Brown patina, with traces of gilding.

Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1511).

Berlin K.F.M. 468 (760). Molinier, 192. B.M. There is another version of this plaque, which belongs to the series of medallions with moulded borders, with a landscape background of the Eridanus, Berlin K.F.M. 467 (759); Molinier, 191; see 6762-1862.

ARION CAPTURED BY PIRATES. Plaque in bronze. Arion naked except for a small shoulder mantle stands between two armed men, who bind his arms behind him. In the background to the right is a ship, and in the foreground a viol. Flat moulded rim.

1078-1855.

Diam. 105 mm. Dark brown patina.

Acquired in Paris. Phot. 53574. **Plate IV.**

Fortnum, p. 45. Berlin K.F.M. 469 (761). Molinier, 206. Este, 354. Brescia, p. 17. Belonging to the series of medallions with moulded borders. The companion subject of Arion and the Dolphin (Molinier, 205) is in the British Museum and the Dreyfus Collection.

ORPHEUS DESCENDING INTO HELL. Plaquette in bronze. Orpheus seen from the back, wearing a short cloak, holding the viol in one hand, the bow in the other, advances to the gate of hell, which is guarded by a winged and horned demon. The other demons crouch among rocks in the background. Triple moulded border. A 435-1910.

Diam. 106.5 mm. Dark brown patina.

Salting Bequest. Phot. 53577. **Plate V.**

Berlin K.F.M. 471 (763). Molinier, 207. B.M. (T.W.G.), 9. Brescia, p. 16. Belonging, with the next number and two other large Orpheus plaquettes (Orpheus charming the animals, Berlin K.F.M. 470 (762); Molinier, 210, and Orpheus losing Eurydice, Molinier, 209; Dreyfus Collection), to the series of medallions with moulded borders.

ORPHEUS REDEEMING EURYDICE. Plaquette in bronze. To the left Orpheus, wearing a short cloak, stands playing his viol; a winged and horned demon (perhaps intended for Pluto) presents to him Eurydice, who is naked except for a loose scarf. Two other demons to the left among rocks in the background. Triple moulded border. A 436-1910.

Diam. 104.5 mm. Dark brown patina.

Salting Bequest. Phot. 53577. **Plate V.**

Berlin K.F.M. 472 (764). Molinier, 208. B.M. (T.W.G.), 15. Belonging, with three other large Orpheus plaquettes, to the series of medallions with moulded borders. There is a reduced variant; B.F.A.C. *Catalogue*, 1912, No. 16. The composition has been imitated by Cima da Conegliano in his small circular picture of Apollo Pan and Midas in the Gallery at Parma (R. Burckhard, *Cima* (1905), p. 86).

The series of large circular plaquettes with moulded borders to which this and the foregoing examples belong consists of ten (or eleven) subjects; there is a complete set in the Dreyfus Collection (*Les Arts*, 80, p. 21), except for the variant of the Phaethon subject with an architectural background, at Berlin there are eight, and in this Museum six. They are: David and Goliath; Mars and Victory; Hercules and the Lion; the Horses of Phaethon (two variants); two Arion subjects; and four Orpheus subjects.

THE INFANT HERCULES STRANGLING THE SERPENTS. Plaquette in lead. Hercules, naked except for a floating mantle, holds a writhing serpent in either hand. 4653-1859.

H. 88.5, W. 77 mm.

Acquired in Nuremberg. Phot. 53585, 34151. **Plate VII.**

Fortnum, p. 34 (as German, sixteenth century). Molinier, 143. Dreyfus Collection (see *Les Arts*, 80, p. 20). B.M. (T.W.G.), 7.

HERCULES AND THE NEMEAN LION. Plaquette in bronze. Hercules, naked, stands bending forward facing to the left, wrestling with the lion, whose hind foot is touching his right leg. To the right a dry tree, to which his bow and quiver are hung, the club lying on the ground below; to the left a rocky cliff. Wide moulded border.

1079-1855.

H. 56.5, W. 64.5 mm. Brown patina.

Acquired in Paris.

Fortnum, p. 52. Berlin K.F.M. 516 (766). Molinier, 199. Este, 349. Naples, *Le Gallerie Italiane*, iv, p. 223. Brescia, p. 15. B.M. (T.W.G.), 22 (*Burlington Magazine*, xxx (1917), p. 109, pl. 11, G.), where this subject forms the central panel of a similar plaquette to Berlin 486 (778). Both are in the Dreyfus Collection (*Les Arts*, 80, p. 19). See also *Repertorium*, xvi, 1893, p. 63, for example in the Museo Correr, Venice. Apparently made as a pendant to a plaquette with a battle-scene (see 7459-1861). One of four representations of the subject, three of them closely similar and probably derived more or less directly from an antique original, perhaps a coin of Heraclea; for gems with similar representations, compare Planiscig, *l.c.*

This particular version is now ascribed in the Berlin Catalogue to a pupil of Moderno.

HERCULES AND THE NEMEAN LION. Plaquette in bronze.
Another example. A 437-1910.

H. 57, W. 65 mm. Brown patina.

Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1512)?

See 1079-1855.

HERCULES AND THE NEMEAN LION; architectural background. Plaquette in bronze. Hercules, naked except for a floating drapery, stands facing to the left, wrestling with the lion which he has lifted off the ground. To the left a broken arch, against the base of which rests his club, and to the right, a portion of a circular building. 80-1904.

H. 66, W. 47.5 mm. Brown patina.

Acquired in London (Higgins' Sale, January 29, lot 49). Phot. 53585. **Plate VII.**

Modena, *Le Gallerie Italiane*, ii, 53; Museo del Palazzo Ducale, Venice.

HERCULES AND THE NEMEAN LION. Plaquette in bronze. Hercules, naked, stands upright facing to the left, wrestling with a lion which is lifted right off the ground. To the right a dry tree to which his bow and quiver are hung, the club leaning up beside it. Narrow double moulded border. 316-1889.

H. 77, W. 57.5 mm. Brown patina.

Acquired in London; from the collection of Mr. Dawson Turner, F.R.S.

Berlin K.F.M. 474 (768). Molinier, 198 (illus.). B.M. (T.W.G.), 20. There is a circular version belonging to the series of large medallions with moulded rims, Berlin K.F.M. 473. This plaquette forms part of the decoration of a box, dated 1546, in the Musée des Arts Décoratifs at Paris.

HERCULES AND THE NEMEAN LION. Plaquette in bronze.
Another example. A 438-1910.

H. 78, W. 58 mm. Light, brass-coloured bronze.

Salting Bequest.

See 316-1889.

HERCULES AND THE NEMEAN LION. Plaquette in bronze. Hercules, naked, kneels facing to the right, wrestling with the lion; on a raised base-bar. A 439-1910.

H. 79.5, W. 66 mm. Dark patina.

Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1601).

Berlin K.F.M. 479 (769). Molinier, 197. Este, 348. B. M. (T.W.G.), 17. Brescia, p. 12. B.F.A.C. *Catalogue*, 1912, No. 21. The figures closely follow a circle in composition, and may have been imitated from a design in a medallion. The same group occurs, with the man in early sixteenth-century armour, as one of the hunting scenes in the frieze of the North Italian chimney-piece, 655-1855, in this Museum, ascribed to Tullio Lombardi. For examples of a similar type on antique gems and coins, see Courajod in the *Gazette des Beaux Arts*, ii (1886), p. 318.

HERCULES AND ANTAEUS. Plaquette in bronze. Hercules standing upright, naked, seen from the back, grasping Antaeus round the waist and lifting him from the ground. To the left a tree stump on which hang the lion's skin and quiver. 178-1898.

H. 98, W. 77.5 mm. Dark brown patina.

Acquired in Chester.

Berlin K.F.M. 480 (770). Molinier, 203. B.M. (T.W.G.), 6; a circular variant. A pendant to Hercules and the Hydra, 1147-93, A 444-1910. The attribution to Moderno is probable, although not quite certain. This composition follows somewhat closely a picture by Antonio Pollaiuolo in the Uffizi.

HERCULES AND ANTAEUS. Plaquette in bronze. Another example. A 441-1910.

H. 98, W. 77 mm. Very dark patina.

Salting Bequest.

See 178-1898.

HERCULES AND THE DEAD ANTAEUS. Plaquette in bronze. Hercules standing, naked except for the lion's skin over his shoulders, leaning on his club and looking down at the dead body of Antaeus which lies at his feet. Landscape background, to the right a cave in a cliff, to the left a broken arch, on the frieze above which is the signature on raised letters, O MODERNI. 522-1903.

H. 69.5, W. 54 mm. Brown patina.

Acquired in London (Sotheby's, May 27, lot 19).

Berlin K.F.M. 484 (773). Molinier, 204. Este, 347. B.M. (T.W.G.), 27. One of the same series as A 440-1910. The composition is imitated on a larger scale on the Porta della Rana at Como, and elsewhere.

HERCULES AND THE DEAD ANTAEUS. Plaquette in bronze. Another example. A 442-1910.

H. 68, W. 53 mm. Brown patina.

Salting Bequest.

See 522-1903.

HERCULES AND A CENTAUR. Plaquette in bronze. Hercules, naked with the exception of the lion skin, springs forward from the left and crushes the centaur in his arms. To the left is a building on which is the signature O · MODERNI, and to the right a ruined amphitheatre. In the background are hills.

4467-1858.

H. 69.5, W. 55.5. Brown patina.

Acquired in Munich.

Fortnum, p. 51. Berlin K.F.M. 483 (774). Molinier, 195 (illus.). Este, 346. Naples, *Le Gallerie Italiane*, iv, 223. B.M. (T.W.G.), 10, in a circular variant. One of the same series as A 440-1910. The centaur has been identified, since Molinier, with Geryon, but there seems to be no authority for doing so. For the two subjects see Ulmann, *Die Thaten des Hercules* (1894), pl. viii and ix.

HERCULES AND A CENTAUR. Plaquette in bronze. Another example, the signature effaced.

7464-1861.

H. 68, W. 53 mm.

Acquired in Florence.

Fortnum, p. 51. See 4467-1858. In this example the signature is almost effaced.

HERCULES AND THE OXEN OF GERYON. Plaquette in bronze. In the foreground Hercules, naked, seen from the back, dragging two oxen from their stables out of opposite doors by their horns. In the background a ruined arch. Signed in raised letters, near the top, O · MODERNI.

A 440-1910.

H. 71.5, W. 54 mm. Brown patina.

Salting Bequest.

Berlin K.F.M. 485 (775). Molinier, 201 (wrongly described as Hercules cleansing the Augean Stables). B.M. (T.W.G.), 19. Brescia, p. 14.

CACUS STEALING THE OXEN OF HERCULES. Plaquette in bronze. In the foreground Hercules lying asleep holding his club; behind him Cacus, naked, dragging an ox into a cave in a rock by twisting its tail, the head of a second ox seen beyond. In the background a forest, and a castle on the slopes. Moulded rim; broad palmette border.

4479-1858.

Diam. 119 mm. Very dark brown patina.

Acquired in Paris. Phot. 53581. **Plate VI.**

Fortnum, p. 52. Berlin K.F.M. 776. Molinier, 194. Este, 344, 345. B.M. (T.W.G.), 8. Brescia, p. 15. With broad palmette border, and without the signature, as in the Louvre and the (former) Lanna Collection. One of the same series as A 440-1910. Compare an antique (?) gem of Cacus pulling an ox by the tail, Mariette, ii, 89 (in Reinach, *Pierres gravées*, pl. 91). This plaquette occurs in several variant forms (cf. Nos. 256-1898 and A 443-1910); apart from these, and a rectangular bordered variant in the Figdor Collection at Vienna cited by Planiscig, the round form also occurs on a sword hilt in the Louvre as a pendant to the sleeping Bacchante by Fra Antonio da Brescia.

The same palmette border occurs surrounding other plaquettes; the head of Constantine, Este, 266, and A 458-1910, and the Lucretia and Brutus (cf. A 417-1910), Berlin, K.F.M. 429.

CACUS STEALING THE OXEN OF HERCULES. Plaquette in bronze. A variant of 4479-1858 with slightly different foreground.
256-1898.

Diam. 58 mm. Light brown patina, rubbed.

Given by Sir T. D. Gibson Carmichael, Bart. (Lord Carmichael of Skirling).

See 4479-1858. Without the palmette border and the signature. This variant corresponds with Este, 345.

CACUS STEALING THE OXEN OF HERCULES. Plaquette in bronze. Another example, but signed above in raised letters O · MODERNI.
A 443-1910.

H. 69.5, W. 53 mm. Light brown patina.

Salting Bequest.

See 4479-1858. With the signature, B.M.; and another example without the signature, T.W.G., 25. Naples, *Le Gallerie Italiane*, iv, p. 223. Brescia, p. 14. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 63), examples with and without the signature.

HERCULES AND THE LERNAEAN HYDRA. Plaquette in bronze. Hercules standing, naked except for the lion's skin, his club (not seen) lifted in his right hand. With his left hand he throttles the hydra, a monster with a woman's head and breasts and a serpent's body; round the woman's head grow five serpent heads, and another lies on the ground. 1147-1893.

H. 93, W. 75.5 mm. Dark brown patina.

Acquired in Croydon.

Berlin K.F.M. 481 (777); with moulded rim. Molinier, 196. B.M. (T.W.G.), 5. Brescia, p. 15. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 63). A pendant to Hercules and Antaeus, 178-1898, A 441-1910. The attribution to Moderno is probable, although not quite certain. This composition follows somewhat closely a picture by Antonio Pollaiuolo to the Uffizi, but may be based on the antique. It is imitated, with 522-1903, on the Porta della Rana at Como.

HERCULES AND THE LERNAEAN HYDRA. Plaquette in bronze. Another example.
A 444-1910.

H. 93, W. 75 mm. Brown patina, with crimson patches.

Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1600).

See 1147-1893.

LUCRETIA. Plaquette in gilt bronze. In the centre is a medallion with a bust of Lucretia plunging a dagger into her breast. In an irregular frame with ichthyo-centaurs on dolphins at each side, and anthemion ornament above.
7435-1861.

H. 84.5, W. 93 mm. The gilding is rubbed.

Acquired in Paris. From the collection of Baron de Monville. Stamped B.M.

Fortnum, p. 43. Berlin K.F.M. 488, 489 (781, 782). Molinier, 213. B.M. (T.W.G.), 18. Naples, *Le Gallerie Italiane*, iv, 224. Copied in stone on the Cathedral of Limoges; the same composition as a cameo (Babelon, *Catalogue*, No. 582, pl. xlv1) in the Bibliothèque Nationale, Paris.

LUCRETIA. Plaque in bronze. Same composition. A. 43-1921.

Diam. 50 mm.

David M. Currie Bequest. Phot. 53582. **Plate VIII.**

Cf. 7435-1861 (Berlin K.F.M. 781, 782; Molinier, 213), in which the circular panel with Lucretia is only 27 mm. in diameter.

A BATTLE. Plaque in gilt bronze. A rider with helmet, shield, and floating mantle is leaping over two naked men who, together with a horse, have fallen to the ground. Behind the horseman is a riderless horse. Flat moulded rim. 7459-1861.

H. 56.5, W. 65.5 mm.

Acquired in Naples.

Fortnum, p. 52. Berlin K.F.M. 514 (790). Molinier, 216. Este, 356. Brescia, p. 18. B.M. (T.W.G.), 23, and another example, both circular. There are examples of circular form in the Museo Correr, Venice, with and without inscription (*Repertorium*, xvi, 1893, p. 64). There is another example of this plaque in this Museum (7484-1861), circular and inscribed DV BIA FORTVNA, mounted as a sword pommel with a plaque of Mucius Scaevola by the artist signing IO. F.F. (q.v.). Cf. Armand, *Les Médailleurs Italiens*, i, pp. 81, 82, 234, 236, for examples used as the reverses of medals. The plaque is probably not by Moderno himself.

A LION HUNT. Plaque in bronze. On the rocky ground lies a naked man protecting himself with a shield from the attack of a lion; behind him are two warriors mounted on prancing horses and two on foot. Triple moulded border, with an outer rim of cable form. A 452-1910.

Diam. 85 mm. Brown patina.

Salting Bequest.

Berlin K.F.M. 478 (796). Molinier, 217. B.M. (T.W.G.), 11, and another example. The attribution to Moderno appears probable, though not certain. A similar mounted figure occurs on a plaque with a battle-scene, inscribed DV BIA FORTVNA (Berlin K.F.M. 514 (790); Molinier, 215; cf. 7459-1861) and as the reverse of several medals; also on a plaque by Riccio (Berlin K.F.M. 703; Molinier, 236). The whole composition has been engraved by a German sixteenth-century master signing A; it is used as the reverse of a medal of Sigismund Augustus of Poland, dated 1564 (Raczynski, *Les Médailleurs de Pologne*, i, p. 89).

A LION HUNT. Plaque in bronze. Another example, but a poor casting, perhaps of later date. 6967-1860.

Diam. 79.5 mm. Dark brown patina.

Acquired in Paris.

See A 452-1910.

MANNER OF MODERNO(?).

AENEAS EMBARKING TO CROSS THE STYX(?). Plaque in bronze. A naked warrior with helmet and shield standing to the left between two naked, unarmed men, one of whom is pulling ashore a large

masted ship on the stern of which stands a boatman pushing at an oar; the steering-oar has a nereid on the blade, the surface of the water is broken with rippling waves. Double moulded border.

A 445-1910.

H. 43, W. 52 mm. Brown patina, with green patches.

Salting Bequest. Phot. 53585. **Plate VII.**

The same composition as a circular plaquette, Berlin K.F.M. 505 (780), as by a Paduan follower of Moderno (formerly ascribed to the artist himself). Molinier, 136, as the work of 'Giovanni delle Corniole', i. e. the artist signing IO. F.F. This example forms a pendant to the Coriolanus series (see below); the composition seems to suit the oblong form better than the round. Neither of the attributions (to Moderno or IO. F.F.) is quite convincing. The interpretation of the subject in Molinier and the Berlin Catalogue seems most unlikely; the Sibyl is absent, while the form of the ship and the treatment of the water suggest a sea-going vessel rather than a ferry-boat.

THE BANISHMENT OF CORIOLANUS. Plaquette in bronze. To the left a Roman official seated on a platform, the base marked S P Q R; beside him stands a man in a toga handing a scroll to an armed warrior; a second armed warrior stands to the right looking on. Double moulded rim.

220-1906.

H. 43, W. 50.5 mm. Dark patina, with green oxidization.

Acquired in London. Phot. 53585. **Plate VII.**

Berlin K.F.M. 506 (783). Molinier, 146. Este, 359. Belongs to a set of four plaquettes illustrating the story of Coriolanus; all four mounted on a silvered bronze inkstand bequeathed by D. M. Currie, Esq. (M 167-1921; see p. 76), formerly in the Gibson-Carmichael Collection (illus. in Sale Catalogue, 1902, No. 53), with the inscription C. MARTII. CORIOLANI. PIETAS. IN. MATREM. S.P.Q.R. OBSESSVM. AB. HOSTIBVS. LIBERAVIT. Published by A. B. Skinner, *Zeitschrift für bildende Kunst*, 1899, p. 267, as the work of Giovanni delle Corniole, i.e. the artist signing IO. F.F., to whom three of the series are ascribed by Molinier (146, 143, 140). Neither of the attributions (to Moderno, as in the 1904 Berlin Catalogue, or IO. F.F.) is quite convincing.

THE BANISHMENT OF CORIOLANUS. Plaquette in bronze. Another example.

A 446-1910.

H. 41.5, W. 49 mm. Light brown patina.

Salting Bequest.

See 220-1906.

WARRIORS ON HORSE AND FOOT (CORIOLANUS LEAVING ROME?). Plaquette in bronze. Four horses ridden by naked men pacing to the right; behind them two naked men running, and another horseman. Narrow moulded rim, trimmed.

219-1906.

H. 42.5, W. 51.5 mm. Dark patina, with green oxidization.

Acquired in London.

Berlin K.F.M. 507 (784). Molinier, 143 (circular and oblong versions). See 220-1906.

WARRIORS ON HORSE AND FOOT (CORIOLANUS LEAVING ROME?). Plaque in bronze. Another example. A 447-1910.

H. 38, W. 47.5 mm. Light brown patina.
Salting Bequest.
See 219-1906.

CORIOLANUS IN BATTLE BEFORE ROME. Plaque in bronze. A mounted warrior in the middle of a confused *mêlée* of horse and foot soldiers; on the ground are a dead horse and two dead men. In the background a fortified city. Double moulded rim. A 448-1910.

H. 42, W. 50 mm. Brown patina.
Salting Bequest.
Berlin K.F.M. 508 (785). See 220-1906. Molinier, 634. B.M. (T.W.G.), 14.

A ROMAN TRIUMPH. Plaque in bronze. A hero in a richly ornamented chariot drawn by four horses pacing to the right; he wears fluttering robes and carries a branch with four leafy stems. On each side of the chariot a naked man running, the nearer of the two carrying a branch. Double moulded border. A 449-1910.

H. 44, W. 50 mm. Dark brown patina.
Salting Bequest.
Berlin K.F.M. 511 (788). Molinier, 144 (as the work of 'Giovanni delle Corniole', i. e. the artist signing IO. F.F.). A pendant to the Coriolanus series, and by the same artist; see note on 220-1906. The four horses and the foremost naked runner are almost exactly repeated in the plaque of Coriolanus leaving Rome, 219-1906.
There is a circular version in the B.M. (T.W.G.), 21.

THE DEATH OF MARCUS CURTIUS. Plaque in bronze. Marcus Curtius, armed, leaping on horseback into the gulf. In the background a colonnaded building crowded with spectators, naked youths to the left and women with fluttering drapery to the right. Triple moulded rim. A 450-1910.

Diam. 33.5 mm. Green and brown patina.
Salting Bequest.
Berlin K.F.M. 493 (789), as by Moderno. B.M. (T.W.G.), 26. Probably by the same hand as the Coriolanus series; see note in 220-1906. The horse is similarly treated; for the drapery of the women in the background, compare the Moderno plaque of the Judgment of Solomon (A 432-1910) and the doubtful Allegory of Time, Berlin K.F.M. 532 (797).

A ROMAN TRIUMPH; IN THE BORDER, HUNTING SCENES. Plaque in bronze. A commander in a fluttering mantle on a horse pacing to the left. Beside him another horseman and three foot soldiers, of whom one carries a trophy of wreaths and another, carrying a trophy of armour, drives a naked prisoner in front of him. Above, in raised letters, SENAT^uS POP^uLU^s; in the exergue, piled armour, including

an oval shield bearing the letter M. In the border, between heavy double moulded rims, are hunting and hawking scenes; huntsmen on foot and mounted, dogs, a stag, bears, apes (?), and a man tearing open a lion's mouth (copied from a Samson or Hercules group). A 451-1910.

Diam. 76 mm.; to inner rim only 39 mm. Dark brown patina.

Salting Bequest.

Berlin K.F.M. 491 (794) (with border). Molinier, 640 (centre only). B.M. (T.W.G.), 294, centre only. The attribution to Moderno in the Berlin Catalogue does not seem very probable; nor is it likely that the border, as suggested in the same catalogue, is German. Hunting scenes very similarly treated form the frieze of the North Italian chimney-piece, 655-1865, in the Museum, where there is also a group of the Hercules-Samson type, similar in composition to a Moderno plaque; see A 439-1910.

THE VIRGIN AND CHILD WITH TWO ANGELS. Plaque in gilt bronze. A three-quarter length figure of the Virgin seated with the Child on her lap; on either side stands a child angel. In the clouds are five angel heads. 7891A-1861.

H. 51.5, W. 38 mm. The gilding is rubbed.

Acquired in Italy.

Fortnum, p. 63. Berlin K.F.M. 517 (800), as the work of a pupil of Moderno under the influence of Mantegna. Other examples in the Museo Archeologico at Venice and in the Dreyfus Collection.

THE VIRGIN AND CHILD ENTHRONED, WITH TWO ANGELS. Plaque in bronze. A full-length figure of the Virgin, seated on a low bench decorated with reliefs of marine monsters, supporting the Child on her left knee. To the left a kneeling child angel, on the right another holding a basket of fruit. In the background a wall with decorative reliefs. Moulded rim. 2535-1856.

H. 40, W. 31.5 mm. Pale patina.

Acquired in Paris. Phot. 53585. **Plate VII.**

Fortnum, p. 62 (as Florentine, fifteenth century). Molinier, 160.

See also p. 76 for other plaquettes, ascribed to Moderno and his school, in the Department of Metalwork.

ARTIST SIGNING L·C·I OR L·C·RII·S.

Apparently a Paduan working in close connexion with Riccio. The artist has not been identified, nor has either form of the signature or monogram been explained.

A SACRIFICE TO PRIAPUS. Plaque in bronze, for a lamp lid. A large tripod vessel stands before an ithyphallic herm of Priapus. To the left a woman stands placing an offering in it; to the right another,

half naked, kneels with her hands raised in adoration and her head bowed, while a third woman behind her lifts a wreath to the head of the image. In the exergue, in relief, · L · C · I. Triple moulded rim ; the attachment, bordered by volutes, terminates in a pierced shell. A 453-1910.

Oval, with pierced attachment, L. 59.5, W. 53 mm.; total L. 92 mm. Brown patina.

Salting Bequest. Phot. 53578. **Plate IX.**

Berlin K.F.M. 416 (830). Molinier, 118. B.M. (T.W.G.), 170. Other examples in this Museum on lamps, 2621-1856 and M 674-1910; an exactly similar lamp at Berlin K.F.M., Catalogue of Bronzes (1914), No. 247 (1413).

There is a pendant with a sacrifice to Cupid, signed · L · C · RII_S; see 7498-1861. The lamp is in the manner of Riccio with a border of nymphs riding tritons; on the bottom in each case

is stamped (a leaf)
· C · I · C · The leaf is strikingly similar to that used by the medallist Lysippus,
IOMS nephew of Cristoforo di Geremia; and the lettering is not unlike.
(a leaf)

A SACRIFICE TO CUPID. Plaquette in bronze, for a lamp lid. Venus is seated on the right, in front a kneeling woman makes an offering in a vase and behind her stand two women. Above is the figure of Cupid on a pedestal and to his right a candlestick. Signed in the exergue · L · C · RII. 7498-1861.

S

Oval, H. 55, W. 50 mm. Dark brown patina.

Acquired in Naples. Phot. 53578. **Plate IX.**

Fortnum, p. 37. Molinier, 117. B.M. (T.W.G.), 253. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 62). Another example in the Salting Bequest on a lamp, M 674-1910.

There is a pendant with a sacrifice to Priapus, signed L.C.I, see A 453-1910. The lamp is in the manner of Riccio. The sacrifice to Cupid is copied on a marble candlestick in the Museo Archeologico at Milan.

PADUAN : ABOUT 1500-1525.

THE VIRGIN AND CHILD. Plaquette in bronze. The Virgin, holding the Child in her arms, stands in front of a niche at the sides of which are angels holding torches; on either side putti, holding garlands, stand on columns, on the pedestals of which are two other torch-bearing angels. Below are groups of putti playing with garlands, and at the base two angels holding a wreath. A 40-1921.

H. 94, W. 73 mm.

David M. Currie Bequest.

Berlin K.F.M. 568 (842). Molinier, 381.

Another example, mounted as a pax and decorated with three niello plaques, is in the Department of Metalwork, 4408-1857.

AN ASSEMBLAGE OF GODS. Plaquette in bronze. The identification of the figures, most of them with marine attributes, is obscure. From left to right: a draped woman with a torch; a naked youth with winged buskins and an apple (Mercury); a bearded man seated on a throne with sphinx supports, holding an hour-glass (Saturn); a naked man holding a garlanded trident (Neptune ?); an old man with an urn reclining on a low throne; a naked youth, behind him, pouring wine (Ganymede ?), and above, in the sky, a Victory holding out two crowns; a draped woman holding a steering-oar(?); a naked man holding a T-shaped staff or torch wreathed with serpents; and the head of an old man, with a similar staff or torch. The whole group may have an allegorical significance. Triple moulded border.

A 411-1910.

H. 64.5, greatest L. 150 mm.; the sides parallel, the ends concave in outline. Light brown bronze.

Salting Bequest.

Molinier, 398 (an example in the Dreyfus Collection). The style is almost certainly Paduan. Probably the side of a box or inkstand; no corresponding pieces have been identified.

THE DEPOSITION. Plaquette in bronze. Two men on ladders lower the body of Christ from the cross, at the foot of which stands St. Mary Magdalene. In the foreground on the left two women support the Virgin. Spectators are grouped about the foot of the cross, including on the right an armed man. In the background are rocky hills and in the sky small clouds.

272-1864.

H. 67.5, W. 49 mm.; frame H. 142, W. 95 mm. Pale patina rubbed.

Acquired in Italy.

Fortnum, p. 53. Berlin K.F.M. 519 (845). Molinier, 384. An adaptation of the engraving by Mantegna (B 4). The frame, of moulded horn, is of a later date; a similar frame, used for a plaquette of the Incredulity of St. Thomas, was in the collection of Dr. Arthur Sambon (Sale Catalogue, Munich, May 9, 1914, No. 131).

THE RESURRECTION. Plaquette in bronze. Christ draped in a floating mantle and holding a banner, is rising from the sepulchre. To the left is a sleeping soldier, and to the right another looking upwards in astonishment; behind the sarcophagus the head of a third is visible. In the background a rocky cliff and distant hills.

4482-1858.

H. 45.5, W. 48 mm. Brown patina.

Acquired in Paris. Phot. 53570. **Plate X.**

Fortnum, p. 47. A circular variant at Berlin K.F.M. 521 (854). Executed, like the preceding plaquette and perhaps by the same hand, under the influence of Mantegna.

YOUNG BACCHANALS. Plaquette in silver, parcel-gilt. In the centre a putto is lying under a tree; on the left are three putti—one with a basket of fruit on his head—around a tub; on the right is a putto with a basket

on his head, and a butting goat at his side; at each end are two putti dancing—the whole of one putto and most of the other has been cut away at the right side. A 45-1921.

H. 43, L. 123 mm.

David M. Currie Bequest.

Berlin K.F.M. 876 (1904 Catalogue, as Paduan). The dancing putti copied from the putti beside the prophet Daniel on the roof of the Sistine Chapel, by Michelangelo (c. 1508-12).

ABONDIO.

Antonio Abondio, born at Milan in 1538; died at Vienna in 1596. Working at Prague, in Spain, and elsewhere.

Article in Thieme, *Lexikon*, by Dr. G. Habich, with bibliography. Cf. E. Fiala, *An. Ab. Antonio Abondio* (1909), and Hill, *Medals*, p. 103.

VIRGIN AND CHILD. Plaquette in bronze. The Virgin, seen to half-length, turns towards the Child lying on her left arm and suckles him with her left breast. The Child's left arm rests on a tasselled cushion on a ledge signed · AN · AB. A 49-1921.

Oval, H. 101, W. 77 mm.

David M. Currie Bequest. Phot. 53571. **Plate XII.**

Berlin K.F.M. 927 (1250).

The example at Berlin is rectangular and unsigned, and the Virgin's halo is studded with punched stars. Another example in the Carrand Collection is signed AN · A.

A very thick casting.

VENUS AND CUPID WITH TWO ATTENDANTS (The Toilet of Venus). Plaquette in lead. In front the head and shoulders of Venus, on the left the profile of an attendant lifting a comb; to the right Cupid holds up a mirror in his left hand, and above another attendant, whose head only is seen, is plaiting the hair of Venus. Signed in the background. 5412-1859.

Oval, H. 93.5, W. 72 mm.

Acquired in London. From the collection of William Eagle, Esq. Phot. 53571. **Plate XII.** Fortnum, p. 50. Molinier, 355. B.M. (T.W.G.), 331. Compare the bronze medal or plaquette (531-1852) with a closely similar female head, bearing the monogram of Dürer and the date 1508. See E. Fiala, Nos. 86 and 87, pl. ix, Nos. 3 and 4, the latter being a smaller variant of this plaquette without the two attendants.

VENUS AND CUPID WITH TWO ATTENDANTS (The Toilet of Venus). Plaquette in bronze. Another example. A 39-1921.

Oval, H. 93, W. 71 mm.

David M. Currie Bequest.

See 5412-1859.

ENZOLA.

Giovanni Francesco Enzola, working about 1456-78 in Parma, Ferrara, and elsewhere.

Article in Thieme, *Lexikon*, by G. F. Hill, with bibliography; cf. Hill, *Medals*, p. 56.

SAINT GEORGE AND THE DRAGON. Plaquette in bronze, from the impression of an episcopal seal. St. George on a horse facing to the left spearing the dragon; the Princess Sabra watching. Background of Gothic tracery, surmounted by an elaborate triple canopy. In the exergue a triple arcade with a kneeling bishop between two shields of arms. Round the rim in raised letters S · DNI · LAVRENTII ROVERELLE D · GRACIA EPISCOPI · FERRAIE.

A 457-1910.

Vesica-shaped, H. 86.5, W. 55 mm. Rich brown patina.

Salting Bequest.

Berlin K.F.M. 602 (894). Molinier, 674. B.M. (T.W.G.), 188. Lorenzo Roverella was Bishop of Ferrara from 1460 to 1474.

ST. GEORGE AND THE DRAGON. Plaquette in bronze. St. George, in full armour, plumed helmet, and floating mantle, gallops to the right spearing the dragon; in the background the Princess Sabra watches from a rock on the right. Rocky background.

7423-1861.

Diam. 68 mm. Pale brown patina.

Acquired in London. Phot. 53570. **Plate X.**

Fortnum, p. 33 (as German). Berlin K.F.M. 607 (896). Molinier, 583. For the treatment of the horse and the Saint, compare the reverse of Enzola's medal of Constantino Sforza (Friedlander, *Ital. Schaumünzen*, pl. xxi, 8). This plaquette is described as 'School of Enzola' only in the 1923 Berlin Catalogue.

ST. JEROME. Plaquette in bronze. On the right St. Jerome kneels before a crucifix holding a stone in his right hand; on the left the saint emerges from a wattle hut to take the thorn from the lion's paw. In the background a hilly landscape with a procession of horsemen moving towards a town, the walls of which are inscribed ROMA · SPQR.

A 41-1921.

H. 52, W. 82 mm.

David M. Currie Bequest.

Berlin K.F.M. 595 (893). Molinier, 93.

The example in the Louvre, illustrated by Molinier, is inscribed IHOANNIS · FRANCISI · PARMENSIS · OPVS.

CRISTOFORO DI GEREMIA.

Cristoforo di Geremia, working at Mantua and (from 1461) Rome; died about 1473 (?).

Article in Thieme, *Lexikon*, by G. F. Hill, with bibliography; cf. Hill, *Medals*, p. 70.

AN EMPEROR AND CONCORD (?). Plaquette in bronze. The Emperor in a long mantle and wearing a wreath stands on the left holding the caduceus in his left hand; his right clasps that of a draped woman who holds a cornucopia in her left arm. Between the figures is a tripod with a basket of fruit. Moulded rim. 7496-1861.

H. 70, W. 69.5 mm. Brown patina.

Acquired in Naples. Phot. 53584. **Plate XI.**

Fortnum, p. 36. Berlin K.F.M. 611 (903). Molinier, 90. B.M. (T.W.G.), 278. Naples, *Le Gallerie Italiane*, iv, 225. The same composition, with slight variations (e.g. there is no tripod), occurs on the reverse of the medal of Constantine (often called Augustus) by Cristoforo di Geremia (Armand, i, 31, No. 2; see also article by G. F. Hill, *Burlington Magazine*, xviii, 267), of which the obverse with the head of Constantine also occurs as a plaquette (example in Salting Bequest, A 458-1910); there is an electrotype of the medal in this Museum, 1888-148, 148b. See article by J. de Foville, *Revue de l'Art ancien et moderne*, xxx (1911), 446, 447, and articles by G. F. Hill in Thieme, *Lexikon*, and in the *Atti e Memorie del Istituto Italiano di Numismatica*, ii (1915), p. 257, where the figures are tentatively interpreted as symbolizing the 'Peace of the Church'. The subject is given in the Berlin Catalogue as Augustus and Abundance.

CONSTANTINE. Plaquette in bronze. Laureate head facing to the right, draped bust. Wide border with alternating palmettes of two forms on a punched ground. A 458-1910.

Diam. including border, 120 mm., to inner rim only 69 mm. Dark brown patina.

Salting Bequest.

Este, 266. See 7496-1861. The border is commonly found with circular plaquettes by Moderno and other North Italian artists, e.g. 4479-1858 in this Museum. It is also found on a plaquette of Mercury ascribed to the School of Riccio, B.M. (T.W.G.), 279, and on the Berlin version of the Riccio (?) Lucretia and Brutus (cf. A 417-1910). The centre is the obverse of a medal of Constantine (often called Augustus) by Cristoforo di Geremia (Armand, i, 31, No. 2; see also article by G. F. Hill, *Burlington Magazine*, xviii, 267) of which the reverse, of an Emperor and Concord (?) also occurs as a plaquette (Molinier, 90, and example in this Museum, 7496-1861). There is an electrotype of the medal in this Museum, 1888-148, 148b.

CALLISTUS (?).

Thomas Callistus (?); working in 1482 (?).

A SACRIFICE TO MINERVA. Plaquette in bronze. Two bearded men in elaborately draped Roman dress standing on each side of a garlanded altar and kindling fire. Behind the altar is an image of Minerva (?), naked to the waist, with spear and Gorgon shield. To the left a tree. Blank exergue. A 459-1910.

Diam. 127 mm. Black patina.

Salting Bequest.

Berlin K.F.M. 610 (905). B.M. (T.W.G.), 160. At the back of the Berlin example is an inscription in relief:

MCCCCLXXXII.

XII · IANVARY

TOMAS CAL'

STVS.

Another example at Florence in the Museo Nazionale (Carrand Collection, 457) without inscription; catalogued as Venetian. The types and drapery of the two figures are very similar to those in the reliefs by Riccio from the Della Torre tomb now in the Louvre; the patina and the manner of the relief correspond to the work of Riccio in other plaquettes; but if the date on the Berlin example refers to the execution of the medallion Riccio was only twelve years old at the time. In any case this plaquette may well be Paduan.

ANTICO (?).

Pier Giacomo Ilario Bonacolsi, called Antico, born about 1460; died 1528; working at Mantua.

Article in Thieme, *Lexikon*, with bibliography; cf. Hill, *Medals*, p. 50. The fullest treatment of Antico's work is to be found in a long article by Dr. Hermann in the Vienna *Jahrbuch*, xxviii (1910), pp. 201 ff.

A CLASSICAL SUBJECT. Plaquette in bronze. In the centre a naked man seated on a rock, a bearded man with a mantle standing behind him and holding his head. To the right a naked girl standing with her hand raised to her face in lamentation; two crouching figures behind her are partly cut off by the rim. To the left a naked boy; behind him a warrior with a drawn sword, partly cut off by the rim. An inscription appears to have been chiselled off the exergue, and an acanthus leaf has been cut below it *in cavo*. Narrow rim; the ground punched. A 460-1910.

Diam. 37 mm. Light brown patina.

Salting Bequest. Phot. 53570. **Plate X.**

Berlin K.F.M. 617 (908), as School of Antico. This attribution is apparently rejected by Professor Hermann in his monograph, where the plaquette is not mentioned. The Berlin example has a plain exergue. The attribution is very doubtful; the work is poor in quality compared to the authenticated medal-reverses by Antico.

The subject is unexplained; it is almost certainly part of a rectangular composition, cut down for use as a circular plaquette. The seated figure in the centre is described in the Berlin Catalogue as a woman.

THE MASTER OF THE ORPHEUS LEGEND.

Named by Molinier from a series of three plaquettes illustrating the Legend of Orpheus (Molinier, 524, 5, 6); identified by Dr. von Bode (cf. *Amtliche Berichte*, xlii, pp. 26 ff.) with Bertoldo.

THE DESCENT OF AENEAS INTO HELL. Plaquette in bronze. On the left the Cumaean Sibyl, carrying in her right hand the golden bough, steps into Charon's boat followed by Aeneas, who holds in his right hand a long staff. Standing in the boat to the right Charon beats off with his oar male and female phantoms who would enter it. Moulded rim. 6992-1860.

Diam. 65 mm. Brown patina.

Acquired in Paris. Phot. 53570. **Plate X.**

Fortnum, p. 47. Molinier, 527.

CARADOSSO.

Cristoforo Foppa, called Caradosso, born at Mondonico about 1445; died 1527. Working at Milan, and at the Papal Court at Rome.

Article in Thieme, *Lexikon*, by G. F. Hill, with bibliography; cf. Hill, *Medals*, p. 67.

A BATTLE OF CENTAURS AND LAPITHS. Plaquette in bronze. In the foreground to the right a Lapith striking down a Centaur whose arm is held by a woman; to the left a Centaur carrying off a naked woman whom a draped woman is trying to rescue. Other struggling groups between the pillars of an elaborate architectural background of two stories. Raised rim. 756-1864.

H. 51, W. 49.5 mm. Pale patina.

Acquired in London. Phot. 53570. **Plate X.**

Fortnum, p. 63. Berlin K.F.M. 620 (923), as probably by Bramante. Molinier, 150. B.M. (T.W.G.), 250. Naples, *Le Gallerie Italiane*, iv, p. 226. Brescia, p. 10. A bronze casting from a silver plaquette which formed one of the sides of a famous inkstand made by Caradosso. This inkstand is described by Ambrogio Leone in his book *De nobilitate Rerum*, in 1525, and by Sabba Castiglione in his *Ricordi*; both passages quoted by Molinier, vol. i, p. 104. Leone writes of the inkstand in terms of unbounded praise, and describes one of the sides as 'a battle of Centaurs and Lapiths'; other sides were the Ganymede plaquette (Berlin K.F.M. 619 (924); Molinier, 149) and two Hercules subjects. Leone adds 'of these sides, for the delicacy and excellence of the work, many plaquettes have been cast in sulphur, by means of which the work has been admired with the utmost enthusiasm throughout Italy', and states that John of Aragon offered 1,500 pieces of gold for the inkstand. There are imitations of this plaquette on the doorway in the Louvre from the Palazzo Stanga at Cremona, on the doorway of S. Michel at Dijon, on various bronze vessels in the Louvre, and elsewhere. Two repetitions of this and the corresponding plaquette of Silenus beaten with rods by Bacchantes (Berlin K.F.M. 621 (922); Molinier, 151) form the base of a bronze statuette of the Child Hermes, lent by Mr. Heseltine to the B.F.A.C. Exhibition, 1912, *Catalogue*, No. 15. Examples of this series of plaquettes, being all *surmoulages* from the lost silver originals, are usually in a poor state; this is a remarkably good specimen.

These plaquettes have been ascribed on stylistic grounds, in spite of the literary evidence, to Bramante by Dr. von Bode (cf. *Zeitschrift für Numismatik*, xxxiii, pts. 3/4), who regards their technique as wholly different from that of Caradosso's known medals.

A BATTLE OF CENTAURS AND LAPITHS. Plaque in bronze.
Another example. A 461-1910.

H. 49, W. 48.5 mm. Light brown patina.
Salting Bequest.
See 756-1864.

MANNER OF CARADOSSO (?).

ORPHEUS. Plaque in bronze. Orpheus seated, wearing a mantle, and playing with a bow on a viol. To the left a stag and a unicorn; to the right a bear (?) and a horse, with birds perched in a tree. A 462-1910.

Diam. 45.5 mm. Brown patina.
Salting Bequest.

Berlin K.F.M. 628 (931), as in the style of Bramante. Molinier, 497. The Berlin example (which is the only one described by Molinier) has no bow, and the hand of Orpheus is slightly altered so as to be thrumming the strings. The connexion with the plaquettes by Caradosso (or, according to the Berlin ascription, by Bramante) appears to be remote.

AUGUSTUS AND THE SIBYL. Plaque in bronze. To the right the Sibyl, accompanied by another woman, pointing to the sky where a vision of the Virgin and Child appears accompanied by angels; in the centre Augustus kneeling, wearing a crown, with a number of men behind him, one of them leading two horses. Architectural background. Moulded border. A 463-1910.

H. 70, W. 61.5 mm. Brown patina.
Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1538).
Berlin K.F.M. 629 (933), as in the style of Bramante. Molinier, 417 (as Paduan). The connexion with Caradosso appears to be remote; there is perhaps a greater resemblance to the Riccio plaquettes of Roman scenes.

A TRIUMPHANT HERO. Plaque in bronze. A young hero, naked, holding shield and spear, stands in a chariot drawn forward by two horses, each led by an attendant. Blank exergue. A 464-1910.

Diam. 49 mm. Light yellowish patina.
Salting Bequest.

Berlin K.F.M. 630 (934) and 631, as in the style of Bramante. Este, 384. Molinier, 84 (ascribed to Agostino di Duccio). This plaque figures as the reverse of a medal of the Emperor Maximilian (with BRVG in the exergue—probably dating from 1494); and of a later medal (1524) of Eligius Honnu. The connexion with Caradosso appears to be remote; the ascription to Agostino di Duccio, which cannot be upheld, is based on the resemblance to the relief of the Triumph of Sigismondo Malatesta in the Cathedral at Rimini.

MELIOLI (?).

Bartolomeo Melioli, born 1448 ; died 1512. Working in Mantua, as Master of the Mint, from 1492.

Cf. Hill, *Medals*, p. 49.

THE HEAD OF HASDRUBAL BROUGHT TO HANNIBAL (?).

Plaque in bronze. To the left a crowned man seated with two attendants behind him ; he is approached by two soldiers, one of whom presents him with a decapitated head.

6966-1860.

Diam. 83.5 mm. Brown patina. Deep moulded border.

Acquired in Paris. Phot. 53570. **Plate X.**

Fortnum, p. 45. Berlin K.F.M. 634 (937). This plaque forms one of a small group, probably by one hand, others of which are attributed by Molinier to Melioli ; this attribution seems untenable on comparison with the reverses of his medals, but the classification is tentatively retained in the Berlin Catalogue. The group is closely connected with the work of the master signing IO. FF. The subject is interpreted in the 1904 Berlin Catalogue as Herod receiving the head of St. John Baptist ; but the decapitated head in no way recalls the type universally accepted for St. John. The crown suggests, however, that the seated figure might be intended for Caesar receiving the head of Pompey.

A WARRIOR AND A SLEEPING MAN. Plaque in bronze. To the left a young man, naked except for a short mantle, seated on a cuirass asleep ; a naked warrior approaches him, helmeted and carrying a lance adorned with two wings and, instead of a shield, a large tortoise. A blind-fold Cupid on a pedestal leaning on his bow aims an arrow at the warrior. Blank exergue ; deeply moulded rim.

A 465-1910.

Diam. 62.5 mm. Rich green patina, mostly cleaned off the light brass-coloured bronze.

Salting Bequest.

Berlin K.F.M. 638 (938). B.M. (T.W.G.), 269, ascribed to Melioli. Molinier, 104. For the ascription to Melioli, see note on A 46-1910. The same composition, with a sleeping woman and several other slight variations, occurs as a plaque (Molinier, 105) by the same hand ; and, with a sleeping man and numerous variations, as a plaque in two forms by the artist signing IO. FF. (see note on A 467-1910, the smaller of the two) ; also as the reverse of a medal by Pastorino of Ercole II d'Este (Armand, i, p. 191, 35). It is probably imitated from an antique gem. The precise significance of the present plaque is unexplained.

ARTIST SIGNING IO.FF.

The signature IO.FF (also appearing as IO.F.F. and IO.F.) was read by Molinier as *IOhannes Florentinus Fecit* and referred to Giovanni delle Corniole (Giovanni di Lorenzo di Pietro dell'

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Opere, born about 1470; died about 1516; see Vasari, ed. Milanesi, v, 368-9). Giovanni was celebrated as a gem-engraver, and cut the famous intaglio of Savonarola now in the Uffizi; but the character of the IO.FF plaquettes is not Florentine. Other interpretations have been Giacomo Francia (Fortnum and Ottley), Gian Francesco Bonzagni, and Gian Francesco di Boggio, the last tentatively adopted in the 1904 Berlin Catalogue. None of these are at all convincing. For medals signed IO.F. see Armand, i, 143; iii, 56; and Hill, *Medals*, p. 62.

ARIADNE IN NAXOS. Plaquette in gilt bronze. In the centre Ariadne seated, naked except for a cloak over her knees, holding a reversed torch. To the right a naked man holding on his head a trophy (?) with a figure of Cupid and carrying a long torch from which a woman is lighting a shorter torch; to the left a man carrying on a pole the heads of an ox, a lion, and a boar, and behind him a satyr carrying on his shoulders a female faun. In the exergue, in relief, IO.FF and a fleuron. A 466-1910.

Diam. 50.5 mm. Narrow rim. Gilded, the gold partly worn off the dark bronze.

Salting Bequest. Phot. 53578. **Plate IX.**

Berlin K.F.M. 648 (949). Molinier, 130. B.M. (T.W.G.), 102. Brescia, p. 9. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 67). The same composition occurs as a niello (Duchesne, No. 242, figured in Molinier, i, p. 90). The plaquette is also found with a reverse of Parnassus (occurring as the reverse of a medal of Gianbattista Salvatorini, Armand, ii, 205, No. 9); with a reverse of two horsemen belonging to the group assigned by Molinier to Melioli (Molinier, 131, 132, and 110); and as the reverse of a later medal of Henry II of France (*Treſor Numismatique*, i, xii, 1; Molinier, ii, p. 207).

This plaquette forms one side of the knop of a sword-hilt in the Bavarian Army Museum at Munich; see Habich in the *Cicerone*, ii (1910), p. 430.

A BACCHANT AND A SLEEPING MAN. Plaquette in bronze. To the left a young man, naked except for a short mantle, seated on a lion's skin against a tree-trunk, asleep; a naked man approaches him, carrying an ox-hide and a boar's head bound to a lance. Behind him is a statue on a pedestal, a naked youth holding out a bird and carrying a torch. In the exergue, in relief, IO. F. Raised rim. A 467-1910.

Diam. 35 mm. Brown patina.

Salting Bequest.

Berlin K.F.M. 649 (951). Molinier, 133. Este, 380. B.M. (T.W.G.), 105. The composition is closely similar to that of the plaquettes ascribed by Molinier (104, 105) to Melioli, and may be imitated from an antique original; cf. A 465-1910. It is used as the reverse of a medal of Ercole II of Ferrara by Pastorino (Armand, i, p. 194, No. 35).

THE JUDGMENT OF PARIS. Plaquette in gilt bronze. Paris, seated to the left under a tree, hands the apple to Venus, who stands, with Juno and Pallas, naked before him ; Cupid flies above them in the air. Signed in the exergue IO. F.F. 5748-1859.

Diam. 55.5. Gilded. Narrow border.

From the Soulages Collection. Phot. 53578. **Plate IX.**

Fortnum, p. 42. Berlin K.F.M. 652 (954). Molinier, 134. B.M. (T.W.G.), 106. Brescia, p. 9. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 68). *Trésor Numismatique*, ii, xlii, 4. Perhaps from the pommel of a sword, as in examples in the Wallace Collection and at Munich. A similarly composed shell cameo formerly in the Heseltine Collection was exhibited at the Burlington Fine Arts Club in 1912 (*Catalogue*, i, 16).

THE JUDGMENT OF PARIS. Plaquette in bronze parcel-gilt. Another example. 4372-1857.

Diam. (sight measurement) 55.5 ; with mount H. 76.5, W. 76 mm. Parcel-gilt, the elaborately shaped mount decorated with patterns gilt on the bronze.

Acquired in London.

Fortnum, p. 42. Another copy of 5748-1859, but without the signature, and mounted for use, with 4371-1857, as the pommel of a sword. A similarly mounted example in the British Museum (Payne-Knight Bequest, 1855) has on the other side the same subject as 4371-1857.

AN ALLEGORY. Plaquette in bronze parcel-gilt. To the right a woman seated on a dragon ; behind her another woman holding a mirror (?) hung on the cross-bar of a staff. Before her stand two men, the first, naked, holding a palm branch, and the second carrying a severed head on a crossed pole. To the left is a statue of Diana with the bow on a pedestal before which crouches a lion. In the exergue, in relief, IO. F.F. 4371-1857.

Diam. (sight measurement) 55.5 ; with mount H. 76.5, W. 76 mm. Gilt and mounted as 4372-1857.

Acquired in London.

Fortnum, p. 41. Berlin K.F.M. 656 (955). Molinier, 147. B.M. (T.W.G.), 104, 100, and another example. Este, 379. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 68). Mounted for use, with 4372-1857, as the pommel of a sword. There is an example in the Wallace Collection as a sword-hilt. The composition is not explained ; Jacobsen suggests an allegory of unity.

AN ALLEGORY. Plaquette in bronze parcel-gilt. Another example. A 468-1910.

Diam. 55. Raised rim. Rich brown patina, partly cleaned off.

Salting Bequest.

Another copy. See 4371-1857.

THE SACRIFICE OF IPHIGENEIA. Plaquette in bronze. In the centre Iphigeneia, naked, except for a girdle, standing with her hand raised. To the right a warrior with helmet and shield raising his sword to stab her ; behind him a man carrying a trophy of arms on a lance. To the left a bearded man (Calchas ?) ; beside him a naked warrior (Agamemnon ?)

with elaborately decorated helmet and shield, seen from the back. Clouds in the sky ; on the ground a cuirass. Blank exergue ; raised rim.

A 469-1910.

Diam. 51 mm. Brown patina.

Salting Bequest.

Berlin K.F.M. 657 (956). Molinier, 135. Este, 379. B.M. (T.W.G.), 102. Some details in this plaquette (e. g. the naked warrior (cf. A 429-1910) and the fluttering hair and girdle of Iphigeneia) recall the work of Moderno. The subject is uncertain ; it has been suggested that it represents Theseus overcoming Antiope.

MUCIUS SCAEVOLA. Plaquette in bronze. To the right Mucius Scaevola, a young man in armour, holding up a dagger over a burning brazier which stands in front of a pillared building in which are seated two old men. Behind him is a second man in armour carrying a standard with an eagle. To the left are two horsemen riding in, and a third, carrying a banner, reining up his horse to watch. In the sky a decrecent moon ; blank exergue. Raised rim.

257-1898.

Shield-shaped, H. 57.5, greatest W. 56 mm. Pale greenish bronze.

Given by Sir T. D. Gibson Carmichael, Bart. (Lord Carmichael of Skirling).

Berlin K.F.M. 658 (957). B.M. (T.W.G.), 101, 300 ; this and another example are circular. Molinier, 138 (describing an example in the Dreyfus Collection signed IO. F.F. in the exergue). Naples, *Le Gallerie Italiane*, iv, p. 236. Brescia, p. 9. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 63). Other examples, A 470-1910 and 7484-1861. For the pommel of a sword.

MUCIUS SCAEVOLA. Plaquette in bronze. Another example.

A 470-1910.

Shield-shaped, H. 56.5, greatest W. 55 mm. Light yellowish patina.

Salting Bequest.

See 257-1898. For the pommel of a sword.

MUCIUS SCAEVOLA. Plaquette in gilt bronze. Another example but circular.

7484-1861.

Diam. (sight measurement) 51.5, (with mount) 68 mm. The gilt partly cleaned off pale bronze. Acquired in Pesaro.

Fortnum, p. 51. See 257-1898. Mounted as a sword-pommel with the reverse of a battle inscribed DV BIA FORTVNA (cf. Berlin K.F.M. 514 (790), uninscribed, as Moderno ; Molinier, 215 ; and 7459-1861).

THE DEATH OF MARCUS CURTIUS. Plaquette in bronze. In the foreground Marcus Curtius on his horse leaping into the gulf which opens in front of a tall temple ; on each side Roman soldiers and citizens watching him. Narrow rim.

268-1864.

Shield-shaped, H. 61, greatest W. 59 mm. Pale brown patina.

Acquired in Italy.

Fortnum, p. 55. Berlin K.F.M. 659 (958). Molinier, p. 139. Naples, *Le Gallerie Italiane*, iv, p. 230. For the pommel of a sword. Imitated by Cranach in his woodcut of the same subject.

AN ALLEGORY. Plaquette in bronze. To the right, on a pedestal decorated with a relief (apparently two lovers?), is an old man seated on a chair breaking a stick; below him a warrior leaning on a balustrade. In the centre before him are two men, one kneeling and trying to break a bundle of sticks, the other standing and breaking a single stick above his head. To the left is a young man, holding a broken stick, leaning on a barrier behind which are two old men in civil dress. In the sky the zodiacal sign of Taurus under a star, between a small Cupid and a crescent moon. In the exergue, incised, IO. F.F. Raised rim. 7425-1861.

Diam. 54 mm. Brown patina, much rubbed.

Acquired in London.

Fortnum, p. 43. Cf. A 471-1910. Berlin K.F.M. 661 (964), cut down to a circular medallion, as in this example. Molinier, 142. B.M. (T.W.G.), 99, and another example from Payne-Knight Bequest. Naples, *Le Gallerie Italiane*, iv, p. 231. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 68). For the pommel of a sword (cf. Habich, *Cicerone*, 1910, p. 429, fig. 5).

The allegory obviously typifies the strength of union and the weakness of separation by the same symbolism as Aesop's fable, but can hardly be intended to be an illustration to it.

AN ALLEGORY. Plaquette in bronze. Another example.

A 471-1910.

Shield-shaped, H. 64, greatest W. 61 mm. Yellowish patina.

Salting Bequest.

See 7425-1861.

THE TRIUMPH OF CHASTITY. Plaquette in bronze. A woman, naked except for a scarf, and wearing a helmet, in a richly decorated chariot drawn by two unicorns; with her right hand she clutches the bow of Cupid, who flies before her, with her left the hair of a naked man who follows her as a captive. In the exergue IO . . ? A 472-1910.

Diam. 31 mm. Dark brown patina.

Salting Bequest.

Berlin K.F.M. 667 (965), with a wide moulded border, the lettering illegible. The letters in this example are almost entirely effaced where they are not mutilated by the pierced hole, but the attribution to IO. F.F. is at any rate quite plausible; though the 1922 Berlin Catalogue ascribes it to an artist working in his style.

FRA ANTONIO DA BRESCIA.

Fra Antonio da Brescia, or possibly Francesco Antonio da Brescia, a medallist working about 1487-1513 and signing FRA·AN·BRIX. The four plaquettes ascribed to him may be rather, as the 1922 Berlin Catalogue suggests, by a close imitator of his manner.

Article in Thieme, *Lexikon*, with bibliography; cf. Hill, *Medals*, p. 60.

APOLLO AND THE DRAGON ; on the reverse, CUPID ASLEEP. Double plaquette in bronze. Apollo (or Jason) as a long-haired youth standing naked, holding a bow and leaning on a tree to which his quiver hangs ; at his feet a dragon lies dead. Landscape background with a ruined castle on a hill, the foreground punched to represent grass. Reverse, Cupid, wearing a short shirt, is seated on the ground asleep, leaning against a square pedestal on which his bow and quiver are hung. Landscape background, with a tree growing on a raised lawn. A 473-1910.

Diam. 68.5 mm. Obverse, purplish patina with traces of gilding. Reverse, brown patina.

Salting Bequest. Phot. 53584. Plate XI (reverse).

Obverse, Berlin K.F.M. 642 (969), as Apollo and the Dragon. Molinier, 119. Another example, 7491-1861. Molinier records an hexagonal variant. Omitting the dragon and the landscape background, the same design occurs as the reverse of the medal of Nicolo Vonica of Treviso, signed FRA · AN · BRIX ME FECIT (Armand, i, p. 103, No. 6).

Reverse, Berlin K.F.M. 643 (970). Molinier, 120. See 4082-1857.

There is a similar double plaquette in the Medagliere Mediceo at Florence (*Le Gallerie Italiane*, iv, No. 75).

CUPID ASLEEP. Plaquette in bronze. Another example with heavy moulded rim. 4082-1857.

Diam. 80 mm. Brown patina.

Acquired in Paris.

Fortnum, p. 44 (as probably by Boldù). Berlin K.F.M. 643 (970). Molinier, 120. See A 473-1910. B.M. (T.W.G.), 299, and another example from the Sloane Collection, 137-Brescia, p. 7. Venice, Correr Museum (*Repertorium*, xvi, 1893, p. 67). A reversed intaglio copy in bronze in the Ambrosiana at Milan. There is an enlarged copy of this plaquette, executed in 1529, on the wall between the choir and the ambulatory of Chartres Cathedral. Cf. also the engraving (B. XVI, 13. VI) by Parmegiano.

APOLLO AND THE DRAGON. Plaquette in bronze. Another example. 7491-1861.

Diam. 66 mm. Brown patina.

Acquired in Rome. Phot. 53584. **Plate XI.**

Fortnum, p. 45. See A 473-1910. B.M. (T.W.G.), 308.

ABUNDANCE AND A SATYR. Plaquette in bronze. A naked woman reclining on the ground, holding a cornucopia in her left hand and raising her right ; an ithyphallic satyr approaches her from the left blowing a horn. Landscape background with a colonnaded building to the left and a town in the distance ; the foreground punched to represent grass. A 474-1910.

Diam. 58 mm. Light greenish brown patina.

Salting Bequest.

Berlin K.F.M. 644 (971). Molinier, 121. B.M. (T.W.G.), 291. Other examples in this Museum, 7476-1861, and a double plaquette with a reverse of a sleeping mother and two satyrs, 255-1898. The figure of Abundance is imitated from Marc Antonio (B. 319), the satyr perhaps from Dürer (B. 69).

A SLEEPING MOTHER AND TWO SATYRS. Plaquette in bronze. A sleeping woman, naked except for a cloak which covers her left leg, on which she reclines against an altar inscribed VI RT VS ; on each side of her is a naked child. Two ithyphallic satyrs approach her from the right, the former of the two lifting the edge of her cloak and the other carrying a branch. In the background a leafy tree ; the foreground punched to represent grass. A 475-1910.

Diam. 59.5 mm. Reddish brown patina.

Salting Bequest. Phot. 53584. **Plate XI.**

Berlin K.F.M. 645 (972). Molinier, 122. B.M. (T.W.G.), 285. Brescia, p. 8 (three examples). Another example, a double plaquette in this Museum, 255-1898, with a reverse of Abundance and a satyr. A similar composition occurs as a woodcut in the *Hypnerotomachia Poliphili* (on the seventy-third page), and as sculpture in the cloister of St. Martin at Tours and elsewhere ; see Molinier, vol. i, pp. xxiii, xxiv.

ABUNDANCE AND A SATYR, on the reverse A SLEEPING MOTHER AND TWO SATYRS. Double plaquette in bronze. 255-1898.

Diam. 60 mm. Brown patina.

Given by Sir T. D. Gibson Carmichael, Bart. (Lord Carmichael of Skirling).

Obverse, see A 474-1910 and 7476-1861.

Reverse, see A 475-1910. Este, 373, as style of Riccio. There is a similar double plaquette in the Dreyfus Collection.

ABUNDANCE AND A SATYR. Plaquette in bronze. 7476-1861.

Diam. 69 mm. Rich purplish brown patina ; with moulded border.

Acquired in Rome.

Fortnum, p. 45. See A 474-1910, and double plaquette, 255-1898.

CAMELIO.

Vittore Gambello, called Camelio, born at Venice, 1460 ; died 1539. Working at Venice as a medallist, and Master of the Mint, about 1484-1523.

Article in Thieme, *Lexikon*, with bibliography ; cf. Hill, *Medals*, p. 60.

HERCULES WITH THE CERYNAEAN DEER ; on the reverse MERCURY SEATED. Double plaquette in bronze. Hercules in the foreground, naked, seen from the back, striding forward with the deer on his shoulders ; to the right Pan seated with two smaller figures, to the left two boys and a third figure. Narrow blank exergue ; rim with slight beading.

Reverse, Mercury, naked, sitting under a young tree ; in front of him the caduceus rising from a trophy of arms ; behind him a bird on the ground. Wide blank exergue ; beaded rim. A 476-1910.

Diam. 30.5 mm. Yellowish-brown patina.

Salting Bequest. Phot. 53573. **Plate XIV.**

Obverse, Berlin K.F.M. 575 (1061) (with reverse (1062) of an altar, signed V. CAMELIO.

Molinier, 156 (with reverse of an altar, unsigned).

Reverse, of Mercury, as reverse of a medal of Camelio himself, in the Dreyfus Collection (Armand, i, 115, No. 4).

Both sides are probably imitated from antique gems. This plaquette, like many of Camelio's medals, is struck from dies, not cast.

VENETIAN.

THE INCREDULITY OF ST. THOMAS. Plaquette in bronze. Christ stands to the right holding the Banner of the Resurrection, and St. Thomas approaching him puts his finger in the wound in his side.

273-1864.

Diam. 41 mm. Pale brown patina.

Acquired in Italy. Phot. 53573. **Plate XIV.**

Berlin K.F.M. 583 (1070). Molinier, 437. B.M. (T.W.G.), 232. All with inscription (BEATI · Qui · NON · VIDERunt · ET · CREDIDERunt) around the border, which is missing in this example.

Late fifteenth century.

ST. JOHN THE BAPTIST. Plaquette in bronze. St. John is standing between two low trees, blessing with his right hand and holding a book, on which the Lamb is lying, in his left. On his left arm is a cross to which is attached a scroll inscribed ECCE AG NVS DEI. Plain border.

A 46-1921.

Diam. 59 mm. Traces of gilding.

David M. Currie Bequest.

Berlin K.F.M. 585 (1071). Dreyfus Collection.

Early sixteenth century.

NORTH ITALIAN.

VULCAN FORGING ARROWS FOR CUPID. Plaquette in bronze ; set in a moulded rim of different metal.

A 456-1910.

Diam. 53 mm. ; including rim, 66 mm. Rich brown patina.

Salting Bequest. From the Spitzer Collection (Sale Catalogue, 1542).

Berlin K.F.M. 544 (1021), as Paduan, about 1520. Molinier, 482. B.M. (T.W.G.), 302.

This plaquette figures as the reverse of a sixteenth-century medal of Boiardo (Armand, ii, 47, No. 22). The intaglio engraved in Mariette, *Traité des Pierres Gravées*, vol. ii, 21, and quoted by Molinier, bears only a distant resemblance to this composition. Perhaps by a Paduan artist.

VULCAN FORGING ARROWS FOR CUPID. Plaquette in bronze.
Another example, without rim. 7381-1861.

Diam. 55 mm. Dark patina partly cleaned off the pale bronze.
Acquired in Florence.
Fortnum, p. 44.

VULCAN FORGING ARMS FOR AENEAS. Plaquette in bronze.
In the middle stands a winged naked figure holding before her the shield, which forms a centre to the plaquette ; to the left the hero with spear and other weapons over his shoulder standing behind two pasturing horses ; to the right Vulcan seated at his anvil. 534-1864.

Diam. 64 mm. Dark patina ; pierced at the top.
Acquired in Paris (Piot Sale).
Fortnum, p. 53 (as about 1500). Berlin K.F.M. 315 (1022), as Bertoldo. Molinier, 403.
B.M. (T.W.G.), 284. Naples, *Le Gallerie Italiane*, iv, p. 228. The composition occurs almost exactly in an engraving by Nicoletto da Modena (Pass., v, 98, No. 92 ; Hind, No. 430).

POMONA. Plaquette in bronze. A draped figure seated on a basket with flowers and fruit on her lap and held out in her right hand. Broad moulded border. A 489-1910.

Diam. 80.5 mm. Brown patina with green patches.
Salting Bequest.
Berlin K.F.M. 705 (1043). Used as the reverse of a medal of Maximilian I with date 1516 (Herrgott, *Monumenta*, ii, pl. xiii, No. xxxvi) ; a variant in the Dreyfus Collection (*Les Arts*, 80, p. 31).

NEREID BORDER ; IN THE CENTRE, A HORSEMAN. Plaquette in bronze. The circular border shows a series of nereids pursued by sea monsters ; the horseman in the centre is triumphing over a fallen foe. 522-1854.

Diam. 57 mm. A blunt late casting. Dark patina.
Acquired in London.
Fortnum, p. 43. Berlin K.F.M. 725 (1051). Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 67).
The example in the Dreyfus Collection is pierced for use as a sword-guard and the central panel of a horseman with a fallen foe has been cut away. It has been suggested that the central figure is imitated from Leonardo da Vinci's sketch for the Sforza monument.

A PRINCE RECEIVING A PRISONER. Plaquette in bronze. To the right a seated prince with two soldiers behind him ; a prisoner, escorted by two archers, kneels before him. To the left is an old man tied to a tree. Moulded border, partly cut away below. 7378-1861.

H. 38.5, W. 81 mm. Brown patina.
Acquired in Florence. Phot. 53585. **Plate VII.**
Fortnum, p. 54. Molinier, 627.

A TRIUMPH. Plaquette in bronze. To the right is the gate of a city from which emerges a triumphal procession with horsemen and soldiers carrying trophies. Moulded border. 7643-1861.

H. 50, W. 76 mm. Dark patina. Pierced with two holes.

Fortnum, p. 47. Berlin K.F.M. 513 (807) as by a Paduan artist under the immediate influence of Moderno. Molinier, 505. Probably from the side of a casket.

A TRIUMPH. Plaquette in gilt bronze. Another example.

4490-1858.

H. 50, W. 76.5 mm. Gilt. Pierced with four holes.

Acquired in Paris.

Fortnum, p. 47. See 7463-1861.

VULCAN AND THETIS ARMING AND CROWNING THE CHILD ACHILLES. Plaquette in bronze. In the centre the child Achilles stands on an altar ; to the right his mother Thetis puts a crown on his head, to the left Vulcan (?) holds out a tiny corslet of mail. Elaborately moulded border, with a shell at the top. 533-1864.

Irregular, greatest H. 92.5, greatest W. 89.5 mm. Dark patina over brown bronze.

From the Piot Collection. Phot. 53572. **Plate XV.**

Fortnum, p. 56. Not in the Berlin Catalogue, nor in Molinier.

NEPTUNE AMONG ICHTHYOCENTAURS. Plaquette in bronze. In the centre Neptune seated in a chariot drawn by two horses ; to the left and right are groups of fighting ichthyocentaurs. The top and sides irregular. 7533-1860.

L. 245, H. 65 mm. Pale brown patina ; the background partly broken through.

Presented by Monsieur His de Lasalle, Paris.

Fortnum, p. 43 (as fifteenth century). Not in the Berlin Catalogue, nor in Molinier.

This plaquette is evidently by the same hand as a plaquette at Berlin K.F.M. 536 (857) with the Triumph of Neptune and Amphitrite ; the Berlin plaquette has a moulded border, but it is, apart from this, of similar dimensions and may have formed part of the same casket (the Berlin Catalogue refers to such a casket in the von Kaufmann sale, *Auktionskatalog*, iii (1917), No. 176). It is ascribed to an imitator of Mantegna working about 1510.

ROMAN WARRIORS. Plaquette in bronze. Six warriors in antique armour, with fluttering mantles, all but one helmeted, standing in various attitudes as if in discussion. To the right a tree-stem ; the warrior next to it is leaning on a shield with a gorgoneion. A 454-1910.

Trapezoidal, irregular ; greatest L. 183, greatest W. 110 mm. Brown patina.

Salting Bequest.

Not in the Berlin Catalogue, nor in Molinier ; perhaps too large to be classed as a plaquette. The purpose for which this relief was cast is uncertain ; the top is approximately straight, the bottom is a regular concave curve, the right end is approximately straight, the left end quite irregular following the outlines of the nearest figure.

Possibly an imitation of a Roman relief.

THE VIRGIN AND CHILD. Plaquette in bronze. The Virgin, with long loose hair, is seen half-length, holding the Child on her left.

23-1869.

Diam. 96.5 mm. Pale patina.

Acquired in Italy.

Fortnum, p. 65 (as probably Florentine). Berlin K.F.M. 708; the background cut away. The composition and type of the figures suggest a Lombard origin.

LUCRETIA (?). Plaquette in bronze. Bust, one breast bare, facing left; on a scroll behind the head LVCH ESIA. Border of four symmetrical pairs; leaf-scrolls, cornucopias, grotesque birds and dolphins.

A 488-1910.

Diam. 69.5 mm. Dark patina, partly rubbed off.

Salting Bequest. Phot. 53572. **Plate XIV.**

Not in the Berlin Catalogue, nor in Molinier. The bust and scroll are similar to those found on maiolica plates.

ORPHEUS. Plaquette in bronze. In the centre Orpheus seated under a tree playing on a viol. To the right are a horse, a wolf, an ape imitating the musician, two hares, and two cranes; to the left a stag, a lion, another ape, and a bear.

76-1904.

H. 32, W. 78.5. Brown patina. The upper left hand corner broken away.

Acquired in London (Higgins Sale, January 29, lot. 49). Phot. 53585. **Plate VII.**

Not in the Berlin Catalogue, nor in Molinier. From the side of a casket. A small box in gilt bronze in the Department of Metalwork (2084-1855) is decorated with two complete and two partial repetitions of this plaquette.

VALERIO BELLÌ.

Valerio Belli, called Vicentino, born about 1468 at Vicenza; died 1546. Working at Vicenza as a medallist, and above all as a crystal and gem engraver. Fine examples of his work may be studied in the cross (757-1864) and candlesticks (61 and 61a-1920) in the Department of Metalwork.

Article in Thieme, *Lexikon*, with bibliography; cf. Hill, *Medals*, p. 96. Giangiorgio Zorzi, *Alcuni rilievi sulla vita e le opere di Valerio Belli*, in *L'Arte*, xxiii (1920), pp. 181-194.

THE ADORATION OF THE SHEPHERDS. Plaquette in gilt bronze, mounted as a pax. The Virgin and St. Joseph kneel on either side of the Child, who lies on the ground. To the left stand two shepherds, and a third enters carrying a sheep on his shoulders; on the right are three shepherds, one of whom carries a basket on his head and leads a sheep.

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In the background is a pillared portico above which are two angels carrying branches. The exergue blank. Narrow moulded rim. 6968-1860.

Oval, H. 79, W. 67 mm.

Acquired in Paris.

Fortnum, p. 72. Berlin K.F.M. 760 (1089). Molinier, 258. B.M. (T.W.G.) 74. Naples, *Le Gallerie Italiane*, iv. 231. The signature (VALERIVS. F.) on the stone on which Joseph is sitting can only just be seen. Apparently moulded from an impression of an engraved crystal. Another plaquette of the same subject in gilt bronze, mounted as a pax with ornaments of lapis lazuli, is in the Department of Metalwork (1205-1854); see p. 77.

THE ADORATION OF THE MAGI ; on the reverse, THE PRESENTATION OF CHRIST IN THE TEMPLE. Double plaquette in bronze. To the right the Virgin on a folding seat with the Child on her knee and St. Joseph standing behind her ; before them the three kings, the foremost kneeling, with their offerings, and two attendants one of whom is leading two camels. In the background a tree and an arched façade inscribed ΑΣΤΕΡΙ ΕΠΟΜΕΝΟΙ ΦΩΣ ΕΥΡΟΜΕΝ. Reverse, in the centre, an altar on which the Child Christ is seated ; to the right stand Simeon and an attendant, to the left the Virgin and a maid carrying doves in a basket on her head. In the background an antique façade with a statue in a niche and three panels inscribed NVNC DIMITTIS - SERVVM - TVVM DOMINE. Moulded borders. A 477-1910.

H. 71, W. 50.5 mm. Brown patina.

Salting Bequest. Phot. 53576. **Plate XIII.**

Berlin K.F.M. 761, 778 (1090, 1091), as separate plaquettes. Molinier, 262 (together). B.M. (T.W.G.), 82. Apparently moulded from impressions of engraved crystals. There is an intaglio in bronze of the first subject, reversed, in the British Museum, T.W.G. 84. A crystal intaglio of the Adoration of the Shepherds in the collection of the Duke of Devonshire (B.F.A.C. *Catalogue*, 1912, i, 19) resembles the second subject in style.

THE PRESENTATION OF CHRIST IN THE TEMPLE. Plaquette in bronze. Simeon stands to the left of a draped altar holding the Child, behind him are three men ; to the right is the Virgin carrying a candle in her right hand, behind her are two women one of whom holds a basket with two doves. In the background is a domed temple on the frieze of which is the inscription VALERIVS VICETINVS. Narrow moulded rim. 7371-1861.

H. 58, W. 57.5 mm. Pale brown patina.

Acquired in Florence.

Fortnum, p. 72. Berlin K.F.M. 752 (1092). Molinier, 263. Este, 392, in lead. Naples, *Le Gallerie Italiane*, iv, 232. Cicognara, *Storia della scultura*, Atlas, pl. LXXXVII, No. 3. Moulded from an impression of an engraved crystal plaque in the casket of Clement VII in the Uffizi (Vasari, ed. Milanesi v, pp. 379, 380, n. 3).

CHRIST DRIVING OUT THE MONEY-CHANGERS. Plaquette in bronze. Christ, with upraised whip, facing to the right, is driving out of the temple two men preceded by two women with baskets on their heads, the foremost of whom leads a child.

In the background to the left is the temple, a colonnaded building on the frieze of which is the signature VALERIVS. VIN. Narrow moulded rim.

7372-1861.

H. 58, W. 58 mm. Pale brown patina.

Acquired in Florence.

Fortnum, p. 72. Berlin K.F.M. 751 (1098). Molinier, 267. Cicognara, *Storia della scultura*, Atlas, pl. LXXXVII, No. 6.

Moulded from an impression of an engraved crystal plaque in the casket of Clement VII in the Uffizi.

CHRIST BEARING THE CROSS. Plaquette in bronze. In the centre Christ with the Cross on his shoulder, dragged along by one soldier and pushed by another; in the background a crowd of figures, some on horse-back. At the left side St. Veronica kneeling, with Simon of Cyrene behind her. In the large exergue, in relief, VALERIVS · VICENTINVS · F. Narrow rim.

A 478-1910.

Oval, H. 83, W. 91.5 mm. Remains of dark patina on brass-coloured bronze.

Salting Bequest.

Berlin K.F.M. 774 (1107). Molinier, 274. B.M. (T.W.G.), 86. Brescia, p. 27. Dreyfus Collection (*Les Arts*, No. v, p. 92). Moulded from an impression of the engraved crystal in the Vatican, acquired in Bologna with others by Pius IX in 1857; see Molinier, i, p. 196. There is a pendant representing the Betrayal (Berlin K.F.M. 1102; Molinier, 270).

THE ENTOMBMENT. Plaquette in lead. In the centre the body of the Dead Christ rests on the edge of the tomb supported by a bearded man; the Virgin kneeling before it raises the right arm. In the background are mourners, and above two angels hold a wreath. In the exergue is a label with the inscription HVIVS · LIVORE / SANATI · SVMVS, and above on the exergual line is the signature VALERIVS · F. Narrow moulded rim.

324-1905.

Oval, H. 86.5, W. 62.5 mm.

Acquired in London.

Berlin K.F.M. 777 (1109), as reverse of a plaquette of the Crucifixion. B.M. (T.W.G.), 70. Dreyfus Collection (*Les Arts*, p. 92, No. vi). Another example, unsigned, in this Museum, 7373-1861.

THE ENTOMBMENT. Plaquette in bronze. A similar composition to 324-1905 but rectangular, the corners being filled with foliate ornament. There is no signature. Narrow moulded rim.

7373-1861.

H. 90, W. 65 mm.

Acquired in Florence.

Fortnum, p. 70 (ascribed to Giovanni Bernardi da Castel Bolognese, perhaps after a design by Prospero Fontana). Engraved in the exergue, at a later date, PROS FONT. Another example, signed, in this Museum, 324-1905.

THE ENTOMBMENT. Plaquette in bronze. The body of the Dead Christ lies on a cloth the ends of which are held by two men, the kneeling Virgin holds his right hand. To the right is the entrance of a tomb cut in the rock ; behind are St. John and four female mourners, on the extreme right a woman carrying a vase on her shoulder and in the background a tree. Inscribed in the exergue VALERIVS DE BELLIS VICETINVS · FECIT. Slight moulded rim. 7374-1861.

Hexagonal, H. 85, W. 94·5 mm.

Acquired in Florence.

Fortnum, p. 73. Berlin K.F.M. 759 (1110). Cicognara, *Storia della scultura*, Atlas, pl. LXXXVII, No. 9. Moulded from an impression of an engraved crystal plaque in the casket of Clement VII in the Uffizi.

THE INCREDULITY OF ST. THOMAS. Plaquette in bronze. In the centre Christ stands facing to the left, behind are six apostles : St. Thomas approaching him from the left, followed by three apostles, puts his finger into the wound. On the architectural background is the signature VALERIVS BELLVS FA. Narrow moulded rim.

878-1904.

Trapezoidal, H. 62, greatest W. 99·5 mm.

Acquired in Frankfort.

Berlin K.F.M. 771 (1114). Molinier, 282. Apparently moulded from an impression of a crystal ; erroneously described by Seroux d'Agincourt (ii, xliii) as forming part of the casket of Clement VII.

AN ANTIQUE SACRIFICE. Plaquette in bronze. To the left is the figure of a woman seated on the stump of a tree ; in the background two more female figures, one of whom approaches an altar. Signed in the exergue VA · F. Slight moulded rim. 955-1904.

Oval, H. 36, W. 28·5 mm. Brown patina.

Acquired in London. Phot. 53576. **Plate XII.**

Apparently moulded from an impression of a crystal engraved in imitation of the antique. There is another plaquette, Apollo, Athena, and a dancer, at Berlin K.F.M. 796 (1118), with a closely similar composition.

HERCULES BETWEEN MINERVA AND VENUS. Plaquette in bronze. To the left Hercules seated on the lion's skin holding his club ; before him stand Minerva, with a lance and a branch of olive, and Venus leading Cupid by the hand ; both goddesses are fully draped. In the exergue, INSTAR ; moulded rim. 950-1904.

Oval, H. 47, W. 41.5 mm. Brown patina.

Acquired in London.

Berlin K.F.M. 805 (1120). Molinier, 288. Naples, *Le Gallerie Italiane*, iv, 239. Brescia, p. 25. Another example, 950-1904. Apparently moulded from an impression of a crystal engraved in imitation of the antique. The subject and inscription (INSTAR) allude to the well-known allegory of the choice of Hercules.

HERCULES BETWEEN MINERVA AND VENUS. Plaquette in bronze. Another example. A 479-1910.

Oval, H. 50, W. 43 mm. Light brown patina.

Salting Bequest. From the collection of Baron de Monville. Stamped B.M.

THE JUDGMENT OF PARIS. Plaquette in bronze. Paris, who leans against a tree on the right, is bending forward handing the apple to Venus, at whose feet is Cupid. In the centre is Minerva and behind her Juno. Signed in the exergue VALE · VIN · F. Moulded rim. 7494-1861.

Oval, H. 55, W. 46.5 mm. Dark brown patina.

Acquired in Naples.

Fortnum, p. 71. Berlin K.F.M. 794 (1123), unsigned. Molinier, 296. B.M. (T.W.G.), 81. Brescia, p. 25. Venice, Museo Correr, signed (*Repertorium*, xvi, 1893, p. 69). Moulded from an impression of an engraved crystal given by Valerio Belli to Girolamo Gualdo which was still in the Gualdo Collection in 1644.

A BACCHIC SACRIFICE. Plaquette in bronze. A bacchante, with flying draperies, advances from the left to a flaming altar behind which stands another bacchante. To the right leans a thyrsus. Narrow moulded rim. 952-1904.

Oval, H. 43.5, W. 36.5. Brown patina, much rubbed.

Acquired in London.

Berlin K.F.M. 808 (1131). Molinier, 329 (as by Giovanni Bernardi da Castel Bolognese). Apparently moulded from an impression of a crystal engraved in imitation of the antique. There are traces of gilding.

There is an intaglio in bronze with this subject reversed in the British Museum, (T.W.G.) 87.

SEATED FEMALE FIGURE (PEACE ?) WITH TORCH AND CORNUCOPIA. Plaquette in bronze. A female figure, facing to the right, seated on a stone and leaning against a shield. She holds in the right hand a cornucopia and in the left a torch with which she points to a group of armour to the right. Signed on the seat VAL · VIN. The exergue blank, narrow moulded rim. 956-1904.

Diam. 35 mm. Brown patina.

Acquired in London. Phot. 53576. **Plate XIII.**

The figure is almost identical with the figure of Peace in the plaquette of Peace and Wealth by Belli (Berlin K.F.M. 788 (1141); Molinier, 293). But the signature, instead of being on the shield to the right, is on the base of the throne. Compare also Berlin K.F.M. 813 (1142).

THE SACRIFICE OF IPHIGENEIA. Plaquette in bronze. Iphigeneia kneels before an altar on the right, behind her stands the priest with upraised axe. To left and right are groups of spectators, and in the background two trees. The exergue blank ; slight moulded rim. 954-1904.

Oval, H. 41, W. 35.5. Pale brown patina.

Acquired in London.

Berlin K.F.M. 816 (1150). Molinier, 298. Used as the reverse of a medal of François Billon, Armand, iii, p. 287.

THE CONTINENCE OF SCIPIO. Plaquette in bronze. Scipio in armour and helmet stands on a low pedestal in the centre pointing to a youth who kneels before him on the right, behind are two soldiers ; to the left is a stooping female figure behind whom is a woman carrying a basket and another figure with a vase. Narrow moulded rim. 948-1904.

Oval, H. 54, W. 44 mm. Brown patina on pale bronze, rubbed.

Acquired in London.

Berlin K.F.M. 783 (1151). Molinier, 311.

In the Berlin example, and in an example in the British Museum (T.W.G.) 76, the base on which the central warrior stands is inscribed P · SCIP · AFR, and the exergue has the artist's signature VALE · VI · F.

THE CONTINENCE OF SCIPIO. Plaquette in bronze. Scipio in armour stands on a low pedestal pointing to a man and woman on the right; to the left a protesting man, behind whom is a man carrying a vase, and a woman with a basket. Signed in the exergue VA · VI · F. Narrow moulded rim. 949-1904.

Oval, H. 54, W. 45.5 mm. Pale brown patina.

Acquired in London.

Berlin K.F.M. 784 (1157). Molinier, 310. There are two examples of this subject in the British Museum. Cf. Mariette, *Traité des pierres gravées*, i, pl. 101.

AN ANTIQUE SACRIFICE. Plaquette in bronze. In the centre a circular garlanded altar, behind which stands a man with a lyre. To the right are two women, one offering up a burning censer, and the other waving a branch ; to the left two women, the second carrying a cornucopia, and a man with a thyrsus. Architectural background ; blank exergue. 953-1904.

Oval, H. 44.5, W. 34.5 mm. Brown patina.

Acquired in London.

Berlin K.F.M. 818 (1159), in lead. Molinier, 300. B.M. (T.W.G.), 71. Naples, *Le Gallerie Italiane*, iv, p. 239. Brescia, p. 26. Moulded from an impression of an engraved gem, described in Lippert's *Daktyliothek*, i, No. 972, as the property of the Emperor ; cf. Millin, i, p. 1, No. 444. The gem is ascribed in Lippert to Valerio Belli. Used with some variation as the reverse of a medal of Jacopo Sannazaro, *Museum Mazuchellianum*, i, pl. XLIII, No. 3.

AN ANTIQUE SACRIFICE. Plaquette in gilt bronze. Another example.

A 480-1910.

Oval, H. 47.5, W. 36 mm.

Salting Bequest.

See 953-1904.

AN ANTIQUE SACRIFICE. Plaquette in bronze. A draped female figure approaching an altar, on which is a flaming vessel, from the left, behind her a bearded man and in the background two other figures. Blank exergue.

957-1904.

Oval, H. 27.5, W. 22 mm. Brown patina.

Acquired in London.

Berlin K.F.M. 846 (1165). Molinier, 302.

Moulded from an impression of an engraved gem—the Berlin Catalogue gives a reference to Cades, 61, 4. Cf. Maffei, *Gemme antiche figurate*, iv, 97.

A CONVERSATION. Plaquette in gilt bronze. A bearded man in a long mantle holding in his left hand a stick encircled by a serpent (Aesculapius ?) is turning his head back over his right shoulder in conversation with a woman (Hygieia ?) who carries a branch in her right hand. Signed in the exergue VALE · VI · F · (?). Moulded rim. 6026-1857.

Oval, H. 45, W. 38 mm.

Acquired in London. From the Hertz Collection.

Fortnum, p. 73 (as representing Hygieia and Esculapius). Berlin K.F.M. 792 (1177). There is an intaglio in bronze, with this subject reversed, in the British Museum (T.W.G.) 89.

A LION HUNT. Plaquette in bronze. Five mounted men in antique dress gallop from the left, some waving spears. In the foreground a pair of lions chased by three dogs, and in the background a tree. Signed in the exergue VALERIVS VICENTINVS · F.

7379-1861.

Oval, H. 72, W. 81 mm. Pale yellowish patina.

Acquired in Florence.

Fortnum, p. 72. Berlin K.F.M. 823 (1178). Molinier, 306. B. M. (T.W.G.), 90, and another example from the Sloane Collection. Dreyfus Collection (*Les Arts*, No. viii, p. 92). Naples, *Le Gallerie Italiane*, iv, p. 238. *Trésor de numismatique*, i, pl. xiii, No. 3. Gori (*Dactyliotheca*, ii, p. 249) mentions a crystal engraved with a hunting scene and signed Valerius Vicentinus, which then belonged to Francesco Ricoveri of Florence.

AN ANTIQUE SACRIFICE. Plaquette in bronze. In the centre a circular garlanded altar on which stands a draped statue of a goddess with raised arms. On the right at the base of the altar a kneeling man holds a goat, behind are four women, one carrying a basket on her head and leading a child ; to the left are four more women, the foremost of

whom touches the altar. Architectural background, blank exergue.
Moulded rim. 951-1904.

Oval, H. 44, W. 35.5 mm. Pale brown patina.

Acquired in London. Phot. 53576. **Plate XIII.**

Not in the Berlin Catalogue, nor in Molinier.

Apparently moulded from an impression of an engraved crystal.

AN ANTIQUE SACRIFICE. Plaquette in bronze. In the centre a circular garlanded altar on which stands a draped statue of a goddess with raised arms. To the right a veiled woman with raised hand, followed by another woman; to the left a priestess in fluttering robes offering up a dish, followed by a man. Architectural background; blank exergue.
Moulded rim. A 481-1910.

Oval, H. 45.5, W. 36 mm. Light yellowish-brown patina.

Salting Bequest. Phot. 53576. **Plate XIII.**

Not in the Berlin Catalogue, nor in Molinier. Naples, *Le Gallerie Italiane*, iv, p. 216.

Apparently moulded from an impression of an engraved gem, and belonging to a large series of sacrificial scenes, mostly round or oval. The advancing figure with a dish is closely similar to a single figure plaquette (Pandora?) ascribed to Valerio Belli in the B.F.A.C. *Catalogue*, 1912, No. 42.

See also p. 77 for another plaquette by Valerio Belli in the Department of Metalwork.

MATTEO DAL NASSARO (?).

Born at Verona; died 1548; working for Francis I of France,
c. 1521-9. Cf. Hill, *Medals*, p. 142.

A HUNTING SCENE. Plaquette in bronze. Six horsemen, all in violent movement, with spears and swords; on the ground are two lions, one attacking a fallen horse and two hounds, and the other attacked by three hounds.
A 482-1910.

Oval, H. 31, W. 49 mm.

Salting Bequest. Phot. 53573. **Plate XIV.**

Not in the Berlin Catalogue, nor in Molinier; undescribed (?). Apparently from the intaglio on heliotrope (Dalton *Catalogue*, No. 855) in the British Museum; Raspe, *Tassie Catalogue*, 2235, from a sulphur impression furnished by Stosch (ascribed to Matteo dal Nassaro). A cornelian of the same design, belonging to Flavio Orsino, Duke of Bracciano, is figured in Agostini (ii, pl. 123) and Maffei (57).

Two figures resemble those in another plaquette (Berlin K.F.M. 827 (1179); Molinier, 307) ascribed to Valerio Belli; the cornelian intaglio of which, vaguely ascribed by Mariette (i, 124) to Matteo dal Nassaro, is in the Bibliothèque Nationale at Paris. There are closer resemblances to another cornelian intaglio in Mariette (i, 123). The style of both these intagli seems divergent from that of Valerio Belli, e. g. in the signed hunting scene of which there are examples at Berlin (K.F.M. 823 (1178); Molinier, 306) and in this Museum, 7379-1861; they may be compared with Matteo's medal of Francis I, showing the battle of Marignano.

GIOVANNI BERNARDI.

Giovanni Bernardi da Castelbolognese, born 1496 ; died 1553. Working as a sculptor and medallist at Ferrara, Rome, and elsewhere.

Article in Thieme, *Lexikon*, with bibliography ; cf. Hill, *Medals*, p. 92.

THE ADORATION OF THE MAGI. Plaque in bronze. The Virgin, seated on the left, holds a child on her knee, behind is St. Joseph; one of the Magi kneels offering a vase, the other two, crowned and holding gifts, stand behind. In the background a ruined building above which appears the star. Slight raised rim.

7369-1861.

H. 100, W. 72.5 mm. Brown patina.

Acquired in Florence. Phot. 53573. **Plate XIV.**

Fortnum, p. 62. Berlin K.F.M. 866 (1192). Molinier, 261 (as Valerio Belli). B.M. (T.W.G.), 187. A bronze intaglio is in the Museo Correr at Venice.

THE RESURRECTION. Plaque in bronze. Christ with floating drapery soars into the air holding the banner of the resurrection. On the ground beside the sepulchre are six soldiers, one of whom looks into the open tomb, another gazes upwards in astonishment, and the remainder are asleep. The corners are filled with foliate ornament of the same design as 7373-1861. Signed at the bottom IO.

6889-1860.

H. 104, W. 86.5 mm. Reddish brown patina.

Acquired in London.

Fortnum, p. 70. Berlin K.F.M. 862 (1196). Molinier, 316 (?). Moulded from an impression of a crystal engraved for Cardinal Alessandro Farnese (see Vasari, ed. Milanesi, v, 374). Belonging to a series with an Adoration of the Shepherds, Berlin K.F.M. 860 (1189), and a Flagellation, Berlin K.F.M. 861 (1194).

NEPTUNE. Plaque in bronze. Neptune, naked, except for flying drapery, and brandishing a trident, stands in a shell-shaped chariot drawn by four horses. In the foreground dolphins sport in the waves. Slight moulded rim.

7424-1861.

Oval, H. 82, W. 68.5 mm.

Acquired in London.

Fortnum, p. 71. Berlin K.F.M. 873 (1198), signed IOANNES. Molinier, 590. B.M. (T.W.G.), 48. There are traces of gilding.

There is another signed example in the Museo Nazionale at Naples (*Le Gallerie Italiane*, iv, p. 245). Compare the very similar engraved crystal in the British Museum (Dalton, *Catalogue of Engraved Gems*, No. 738, pl. xxvii), there ascribed to Valerio Belli.

TITYUS. Plaquette in bronze. Tityus lies naked, his left hand and foot chained to the rocky ground, and his right hand bound to his right knee; the vulture hovers above him, tearing his body with its beak. Below in relief, · IOVANES · B. Moulded border. A 483-1910.

Oval, H. 70, W. 92.5 mm. Dark patina.

Salting Bequest. Phot. 53576. **Plate XIII.**

Berlin K.F.M. 875 (1214). Molinier, 333. B.M. (T.W.G.), 49, and another example from the Sloane Collection. Moulded from an impression of an engraved crystal (see Vasari, ed. Milanesi, v, 374, and note, where the crystal is said to be in the possession of the Duca Strozzi, Principe di Forano) after a design by Michelangelo; 'avendo Michelagnolo fatto un disegno . . . al detto cardinale de' Medici, d'un Tizio a cui mangia un avoltoio il cuore, Giovanni l'intagliò benissimo in cristallo'. This is probably a mistake of Vasari; the drawing, which is now at Windsor (Berenson, No. 615, pl. cxliii), was apparently made in 1532 for Tomaso Cavalieri. See Thode, *Michelangelo*, v, pp. 356-8. There seems hardly sufficient reason to abandon the name of Tityus for Prometheus, as in the Berlin Catalogue, in Molinier, and the British Museum Catalogue of Engraved Gems (Dalton, No. 787—a smaller engraved crystal of the same design, signed 10. C.B.) although it must be admitted that the bird is more like an eagle than a vulture. Engraved by Nicolas Beatrizet (B. 39).

THE RAPE OF GANYMEDE. Plaquette in bronze. Ganymede naked, except for flying drapery, supports himself by his arms which he has thrown over the neck and wing of the eagle who also holds the legs of Ganymede in its talon. 4120-1854.

Oval, H. 69, W. 91 mm. Dark brown patina.

From the Gherardini Collection. Phot. 53576. **Plate XIII.**

Fortnum, p. 69. Berlin K.F.M. 876 (1215). Molinier, 328. Brescia, p. 28. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 69). *Trésor de numismatique*, i, pl. xiii, No. 2. Moulded from an impression of an engraved crystal, after a design by Michelangelo (see the note on the preceding plaquette); the original drawing (Berenson, 614) is at Windsor. See Thode, *Michelangelo*, v, pp. 350-6.

Engraved by Nicolas Beatrizet, and by Bonasone (B. 255, 256).

THE RAPE OF THE SABINES. Plaquette in bronze. Five Sabine women are being seized by armed Romans, five more of whom appear behind. In the background are three towers. Signed in the exergue IOAN · DE · CASTRO BON. Narrow moulded rim. 7380-1861.

Oval, H. 65.5, W. 76 mm. Pale brown patina.

Acquired in Florence.

Fortnum, p. 69. Berlin K.F.M. 909 (1226). Molinier, 344. Naples, *Le Gallerie Italiane*, iv, p. 242. B.M. (T.W.G.), 57. Dreyfus Collection (*Les Arts*, 80, p. 94). Moulded from an impression of a crystal engraved for Ippolito de' Medici (see Vasari, ed. Milanesi, v, p. 372). Engraved in Seroux d'Agincourt, *Histoire de l'Art*, iv, pl. xlii, No. 3.

A BATTLE-SCENE. Plaquette in bronze. A large troop of horsemen advance from the left against the enemy, many of whom are on foot.

To the left in the foreground is a river god, and behind a castellated building. Signed on a shield to the right IO · B · F. 4347-1857.

Oval, H. 60, W. 70 mm. Pale patina.

Acquired in London.

Fortnum, p. 71. Berlin K.F.M. 919 (1235). Molinier, 338. B.M. (T.W.G.), 56. Naples, *Le Gallerie Italiane*, iv, p. 243. Brescia, p. 28. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 70). Moulded from an impression of an engraved crystal, possibly one of those made for Cardinal Alessandro Farnese, representing the victory of Goleta (see Vasari, ed. Milanesi, v, p. 374).

There is another example, in silver, in the Museum, A 82-1919, bequeathed by B. H. Webb, Esq., which is probably a casting of a later date.

THE BATTLE OF THE AMAZONS. Plaque in bronze. In the foreground a mounted warrior spears an Amazon whose horse has fallen ; around, groups of Amazons and horsemen in combat ; in the background a classical building. The exergue signed IOANNES · DE · BERNARDI.

A 42-1921.

Oval, H. 99 mm., W. 114 mm. Light coloured bronze.

David M. Currie Bequest.

Berlin K.F.M. 872 (1234), in lead.

See also p. 77 for another plaque in the Department of Metalwork.

LEONE LEONI.

Leone Leoni, born at Arezzo about 1509-10 ; died 1592. Working, mainly as a sculptor, in Italy, Spain, and the Low Countries.

Cf. Hill, *Medals*, p. 100. There is a monograph on Leoni's work by E. Plon (1887).

THE ADMIRAL ANDREA DORIA GUIDED BY NEPTUNE.

Plaque in bronze. The admiral in antique dress, holding a trident, seated in a chariot drawn over a stormy sea by sea-horses and fantastical dolphins ; among the waves are tritons and nereids. In the background Neptune, naked, in a similar chariot, brandishing a trident. Behind him is a rainbow ; in the sky a flock of birds and the inscription, in relief, ANDR · PATRIS · AVSPITIIS · ET · PROPRIO · LABORE.

267-1864.

H. 90, W. 76 mm. Pale patina.

Acquired in Italy.

Fortnum, p. 54. Berlin K.F.M. 929 (1255). Molinier, 352. B.M. (T.W.G.), 123. Venice, Museo Correr (*Repertorium*, xvi, 1893, p. 69).

Ascribed with great probability to Leone Leoni from comparison with his medals (Armand, i, p. 164, Nos. 8, 9, 10) of Andrea Doria ; a Genoese (b. 1466, d. 1550) who was admiral of the fleet of Charles V. Compare also for the subject the picture of Andrea Doria as Neptune, by Bronzino, in the Brera at Milan (No. 565).

THE ADMIRAL ANDREA DORIA GUIDED BY NEPTUNE.
Plaquette in bronze. Another example. A 484-1910.

H. 88, W. 76 mm. Light brown patina.
Salting Bequest. Phot. 53573. **Plate XIV.**
See 267-1864.

ALLEGORY. Plaquette in bronze. On the head of a draped female figure standing in the centre of a fountain is a vase with spouts in the form of dragon heads from which pour two streams of water. To the left in the foreground a man stoops to fill a vessel from the fountain, another holds a vase to catch the falling water, and a third, by whom is a child, drinks from a bowl; behind is a man holding a compass. To the right in the foreground a man drinks from the streaming water, another is holding a scroll, and a third stands behind with a vase. Above is the inscription VIRTVS, and in the exergue NVNQuam: DEFICIT. Beaded border.

711-1865.

Diam. 80 mm. Pale patina.

From the Soulages Collection (No. 526). Phot. 53573. **Plate XIV.**

Fortnum, p. 66. Molinier, 353. Not in the Berlin Catalogue. Used as the reverse of the medals of Philip II of Spain and Gianello della Torre (Armand, i, p. 168, No. 27; p. 170, No. 38).

OTHER ITALIAN PLAQUETTES; SIXTEENTH CENTURY.

THE LAMENTATION OVER THE DEAD CHRIST. Plaquette in bronze. The dead Body of Christ laid on a cloth, the head supported by a mourning woman; behind are the Virgin, two kneeling women, one standing (St. Mary Magdalene), and three kneeling men. Landscape background, with the three crosses on Calvary in the distance.

265-1864.

H. 105.5, W. 74 mm. Gilded.

Acquired in Italy.

Fortnum, p. 40. Berlin K.F.M. 1028 (1296). Molinier, 568-9. The Berlin example has an architectural framework, with a lunette with the Three Marias at the Grave, inscribed DOMINICVS · CAFFVS · PROTHONOTARIVS · APLICVS; others have different inscriptions in the same place.

THE LAMENTATION OVER THE DEAD CHRIST. Plaquette in bronze. Another example. A 485-1910.

H. 106.5, W. 75 mm. Light yellowish patina.

Salting Bequest.

See 265-1864.

ALLEGORY OF FAITH. Plaquette in silvered bronze. Three lions are attacking a naked young man on the ground. Above, on a scroll, is the inscription ANCI MORTE · CHE RONPERE FEDE, surmounted by two hands clasped. 535-1864.

Diam. 56.5 mm.

Acquired in Paris (Piot Sale).

Fortnum, p. 56. Berlin K.F.M. 527 (1046), as by a Paduan follower of Moderno. Brescia, p. 42. Este, 363, bronze, as style of Moderno. A variant, examples of which are in the British Museum (T.W.G. 307) and the Dreyfus Collection (Molinier, 630, illust. in *Les Arts*, August 1908, p. 31), has on the scroll the inscription AMANDO IO and above a celestial sphere instead of the clasped hands; and round the edge ET SI CORPVS NON FIDES MACVLABITVR. The example in the Dreyfus Collection has a reverse with a monogram and a frieze with sea gods and nymphs.

The inscription on the Brescia example reads ANCI MO-RIR CHE ROM-PERE-FEDE.

VIRTUE CHASTISING VICE. Plaquette in bronze. Virtue, as a naked woman, with right arm upraised, holding a whip, is trampling on the satyr-like Vice, prostrate on the ground. To the right and left is a tree; round the edge, in relief, VITIVM CAEDIT VIRTVS. 7497-1861.

Diam. 56.5 mm. Dark brown patina.

Acquired in Naples. Phot. 53572. **Plate XV.**

Fortnum, p. 49. Molinier, 619.

THE LAMENTATION OVER THE DEAD CHRIST. Plaquette in bronze. The Dead Christ seen half-length, seated on the edge of the sepulchre, supported by the Virgin and St. John; in the background the heads of the three Maries and of Joseph of Arimathea. Deep moulded leaf-border. 523-1903.

H. 52, W. 48.5 mm. Brown patina.

Acquired in London (Sotheby's, May 27, 1903, lot 24).

Berlin K.F.M. 957 (1297), the border missing. Molinier, 567. Possibly influenced in design by the plaquettes of the same subject by Moderno; cf. A 427-1910.

THE LAMENTATION OVER THE DEAD CHRIST. Plaquette in bronze. Another example. A 486-1910.

H. 52.5, W. 48.5 mm. Gilded.

Salting Bequest.

See 523-1903.

NEPTUNE. Plaquette in bronze. Neptune, naked, brandishing his trident between four sea-horses among the waves; at his feet lies the drowned body of a young man. Border of wave-forms. A 487-1910.

Diam. 75 mm. Brown patina, with reddish patches.

Salting Bequest.

Berlin K.F.M. 1018 (1337).

ALLEGORY. Plaquette in bronze. A naked woman leaning on a vase ; on the ground, to the left, is a book on which rests a skull, to the right a brazier.

In the exergue the inscription NOMEOLVIDO
ELRESEVID

O

Moulded rim.

6751-1860.

Oval, H. 54, W. 43.5 mm. Pale patina.

Acquired in London. Phot. 53573. **Plate XIV.**

Fortnum, p. 73 (as somewhat in the manner of Valerio Belli and perhaps moulded from an impression of an engraved crystal). Not in the Berlin Catalogue, nor in Molinier. Brescia, p. 29.

THE VIRGIN AND CHILD WITH THE INFANT ST. JOHN. Plaquette in gilt bronze. The Virgin, seated with the Child on her lap, facing to the left, holds in her right hand some of the fruit which is offered to the Child by St. John who stands on the left. There is no background at the top, the outline following the figure.

7499-1861.

Irregular, greatest H. 106, greatest W. 69.5 mm. Gilding rubbed.

Acquired in Rome. Phot. 53571. **Plate XII.**

Fortnum, p. 66.

HEAD OF THE VIRGIN. Plaquette in bronze. The Virgin is in profile to the left, set low in a rectangle with a border of four saints in compartments, on either side, and, above, the Nativity with four saints. Below is a panel inscribed REGINA CAELI.

A 47-1921.

H. 107 mm., W. 80 mm.

David M. Currie Bequest. Phot. 53571. **Plate XII.**

GOD THE FATHER BLESSING. Plaquette in gilt bronze. The seated figure of God the Father with right hand upraised blessing, holding in the left a sphere. There is no background, the outlines following the figure.

M 118-1909.

Irregular, greatest H. 96, greatest W. 55 mm.

Given by Eric Maclagan, Esq.

This plaquette, if it can properly be described as such, occurs also on the back of a processional cross in the Murray Bequest in this Museum (M. 1110-1910).

OTHER PLAQUETTES IN THE DEPARTMENT OF METALWORK

RICCIO.

ST. GEORGE AND THE DRAGON. Plaque in bronze. Mounted as a sand-box together with the two following plaquettes.

St. George gallops to the right holding a sword with which he is about to slay the dragon at his feet; in the background the Princess Sabra watches from a rock on the left. Double moulded rim. M 673-1910.

H. 53, W. 60 mm.

Salting Bequest.

Berlin 386 (690), as Riccio. Molinier, 226. B.M. (T.W.G.), 92. Dr. Goldschmidt (Ein Plaketten-Meister, *Amtliche Berichte*, xxxix, 1918, cols. 135-41) ascribes to the hand of an unidentified pupil of Riccio this and the two following plaquettes, also another plaque at Berlin, No. 389.

NESSUS AND DEIANEIRA. Plaque in bronze. The centaur Nessus has seized the struggling Deianeira who is naked except for fluttering drapery. Double moulded rim. M 673-1910.

H. 53, W. 60 mm.

Salting Bequest.

Berlin, 387 (696). Molinier, 229. B.M. (T.W.G.), 95. There is another version of the plaque in the Lederer Collection by the same hand (Goldschmidt, *l.c.*).

CUPID AFLOAT ON HIS QUIVER. Plaque in bronze. Cupid is seated using his quiver as a boat and his bow as an oar; at the stern is an arrow with a fluttering pennant. Double moulded rim.

M 673-1910.

H. 53, W. 60 mm.

Salting Bequest.

Berlin, 388 (697). B.M. (T.W.G.), 94.

Copied from an engraving by Marco Dente (Bartsch 219).

MODERNO.

THE VIRGIN AND CHILD ENTHRONED ; plaquette in silver, parcel-gilt, mounted (as a pax ?) in a frame of ebony. The Virgin, on a high throne elaborately ornamented with classical scenes and arabesques in relief, holds the Infant Christ on her left knee. To the right a draped female saint, accompanied by three women, offers a basket of fruit. To the left a male saint in classical armour leads a horse, attended by a bearded man. At the foot of the throne are two cherubs, one with a lute, one with pipes. In the background trophies with garlands and cherubs.

M 138-121.

H. 68 mm., W. 54 mm.

Currie Bequest.

K.F.M. 446 (734). Molinier, 164.

The same design is to be found in intaglio on a rock-crystal panel in the Salting Collection (C. 2466-1910), from a cast of which the plaquette may be derived.

SCHOOL OF MODERNO.

CORIOLANUS MEETING VOLUMNIA ; plaquette in bronze, silvered and parcel-gilt. To the right Coriolanus with a page issues from his tent ; to the left Volumnia, attended by Roman ladies, comes to meet him. Mounted with three others in a rectangular inkstand of copper-gilt with plain mouldings, of which the lid is missing. Round the base, on a band of silver, runs the inscription C · MARTII · CORIOLANI · PIETAS · IN · MATREM · S · P · Q · R · OBSESSUM · AB · HOSTIBUS · LIBERAVIT.

M 167-1921.

H. 42 mm., W. 50 mm.

H. (of inkstand), 64 mm., L. 136 mm., W. 79 mm.

Currie Bequest ; formerly in the Gibson-Carmichael Collection.

K.F.M. 509 (786). Molinier, 140.

Published by A. B. Skinner, *Zeitschrift für bildende Kunst*, 1899, p. 267, as the work of Giovanni delle Corniole, i. e. the artist signing IO. F F., to whom three of the series are ascribed by Molinier (146, 143, 140). Neither of the attributions (to Moderno, as in the 1904 Berlin Catalogue, or to IO. F F) are quite convincing. The three other plaquettes on the inkstand are also represented by unmounted examples in this Museum (see pp. 40-41):

The Banishment of Coriolanus, 220-1906, A 446-1910.

Coriolanus leaving Rome, 219-1906, A 447-1910.

Coriolanus in Battle, A 448-1910.

THE LAMENTATION OVER THE DEAD CHRIST. Plaquette in gilt bronze, mounted as a morse. The half-length figure of the Dead Christ is supported upright in the tomb by the Virgin and St. John ;

standing on the sarcophagus at either side are candlesticks, and on the front is a relief of an antique sacrifice. 496-1897.

H. 60, W. 58 mm.

Berlin, K.F.M. 525 (741). Molinier, 386.

This plaquette has been cut down; both the Berlin and Dreyfus examples show in the upper part a label with the monogram IHS suspended by garlands from the upper corners; below the label are ribands which still remain in the Museum example.

VALERIO BELLÌ.

THE ADORATION OF THE SHEPHERDS. Plaquette in gilt bronze mounted as a pax. The Virgin kneels facing to the right, before her is the Child lying in a manger, St. Joseph stands on the right. To left and right are shepherds, two of whom carry baskets on their heads. Architectural background. 1205-1854.

H. 59, W. 50 mm. (sight measurement). Phot. 53569. **Plate XVI.**

Not in the Berlin Catalogue, nor in Molinier. Illustrated by Zorzi in *L'Arte*, xxiii (1920), pp. 181 ff., fig. 9.

GIOVANNI BERNARDI.

THE RESURRECTION. Plaquette, silver gilt, mounted as a pax. Christ with floating drapery soars into the air holding a banner. On the ground beside the tomb are four sleeping soldiers, another to the right gazes upwards in astonishment, and behind him a sixth is looking into the open sepulchre. 92-1865.

H. 103, W. 67 mm. Arched top. Phot. 53569. **Plate XVI.**

Not in the Berlin Catalogue, nor in Molinier. The design is rather similar to that of 6889-1860 (p. 69).

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4678-1858

A 408-1910

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523-1854

PLATE II



7370-1861

7474-1861

4080-1857



A 413-1910

6979-1860

A 412-1910

PLATE IV



1078-1855

896-1855



A 435-1910



A 436-1910

PLATE VI



6762-1860



4479-1858



A 445-1910

80-1904

220-1906

A 428-1910

4653-1859

2535-1856

7378-1861

76-1904

PLATE VIII



4481-1858

A 432-1910

A 430-1910

4081-1857

A 43-1921

A 425-1910



A 423-1910

A 453-1910

95-1865

4482-1858

756-1864

A 466-1910

7498-1861

5748-1859

PLATE X



A 457-1910

4482-1858

6966-1860

A 460-1910

6992-1860

756-1864



255-1898

A 475-1910

7496-1861

A 473-1910

7491-1861



5412-1859

7499-1861

A 49-1921

A 47-1921



955-1904

951-1904

4120-1854

A 477-1910

A 483-1910

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711-1865

6751-1860

A 482-1910

273-1864

A 484-1910

7369-1861

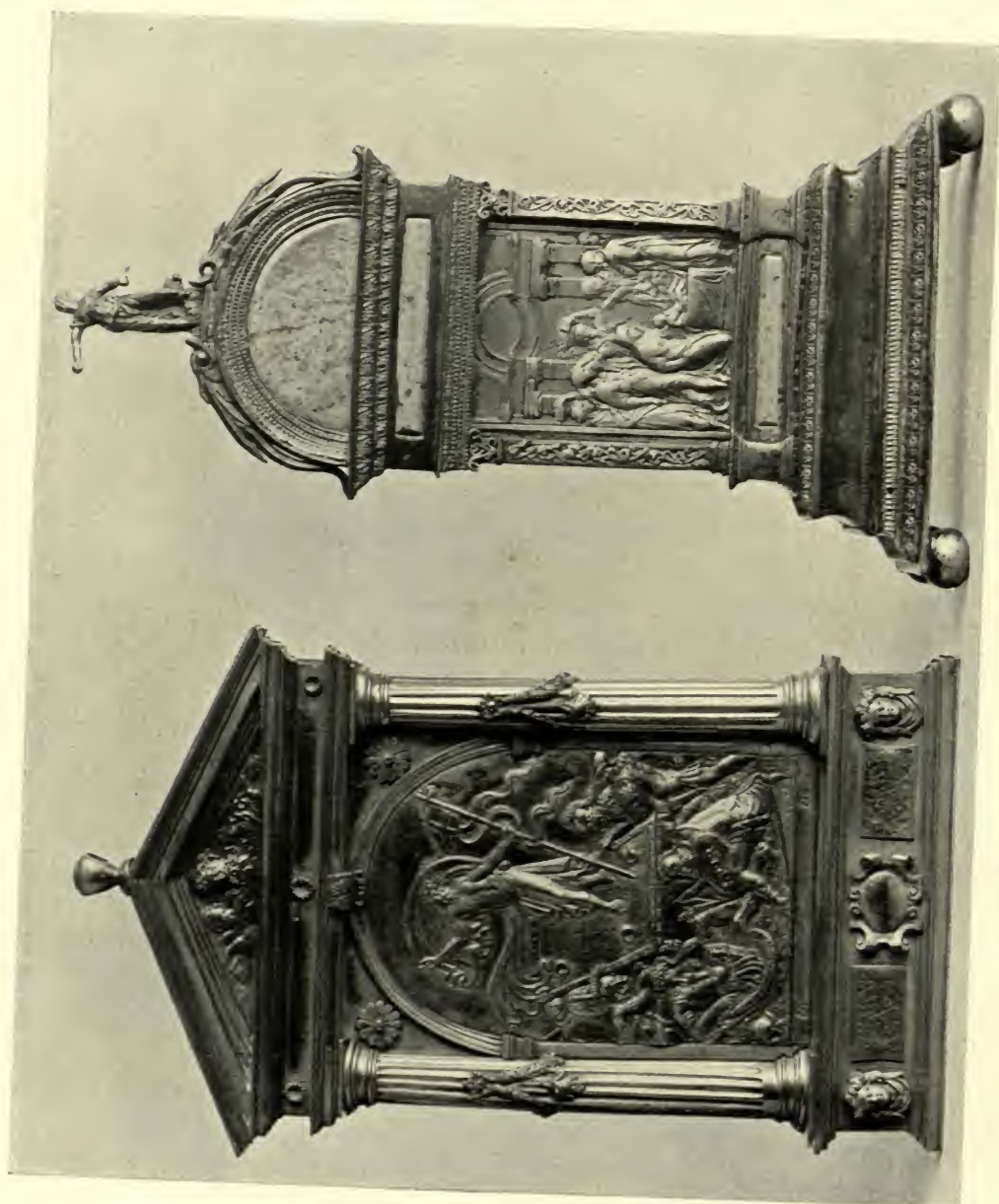


A 488-1910

A 48-1921

533-1864

7497-1861



92-1865

1205-1864

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